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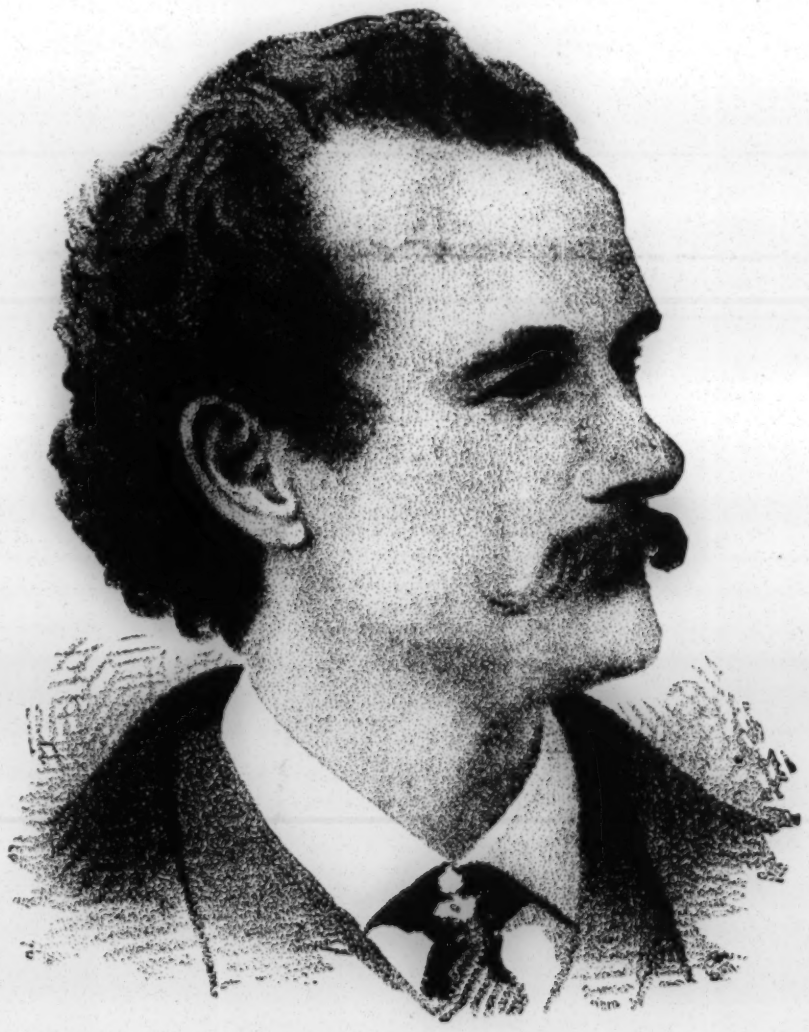

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"QUEENS OF TRUMPS."

BY THE HON. LEWIS WINGFIELD.

[Continued from July Theatre.]

Charlotte Charke felt such resentment for her parent, that her plight must have been indeed a sad one ere she would have consented to beg a penny of him. The strolling company, of which she was at this time a member, came into collision with the proprietor of the hostelry where the party lodged, on account of the scantiness of the exchequer; and so the troupe, with penury staring them in the face, resolved to separate in pursuit of less evil fortune. Mr. Brown, alias C. C., walked to Dartford, where a new engagement had been procured, trudging in thin pumps along dirty roads in a continuous torrent of rain, and arrived there at nightfall, just in time to step on the stage, without an opportunity of drying her clothes. The consequence upon the morrow was, as might have been expected, a bad cold and hoarseness; and the result of that was summary discharge with the consolation fee of half a crown. Mr. Brown then joined a company who played in a booth for the behoof of seafaring folk in Wapping, and remained with these excellent people until their manager was unfortunate enough to find his way to Newgate. It appears that that worthy held uncertain views as to the difference of meum and tuum, and was in the habit of examining the pockets of his audience whilst Mr. Brown and others were fretting and fuming on the boards. However that may have been, there was a desperate rumpus "in the front" one day, an inconvenient clamoring for the watchman and the beadle, a breaking of sconces and of shins, an irruption of officers of justice. This was terrible, for the minions of the law were Mme. Charke's betes noirs. The bailiffs were still after Charlotte. It would never do to be recognized, still less to be involved in larceny. In despair—the doors of the grand house in Berkeley Square being, of course, firmly closed against her—our heroine flew to her brother Theophilus, the squinting scapegrace, husband of the divine Susannah. She was at her wits' end, she cried, for "Papa was inexorable." The bailiffs were so lynx-eyed and so persistent that there was no means of earning bread—honest bread, that is—and Charlotte was proud if wayward: "I dare not show my face either in the street or on the stage," she wailed, "for it is as well-known as Aldgate Pump. I'll do anything—groom a horse, or 'list for a soldier. Anything that a man can do, I can. Life is a burthen, misery is overpowering. Things cannot go on this way. If you won't help me in my present strait, I must make a hole in the water."

Theophilus listened, and pared his nails and yawned. He was fond of his sister after a fashion and felt for her position, for he, like her, was a born Bohemian, who dreaded bailiffs; but there was little he could do for her at the moment through a wholesome respect for his stern parent. "Dogged for debt?" he replied thoughtfully. "Don't dare to be seen by daylight? Awkward but common condition. There's only one way out of that for a person placed as you are; one to which you possibly may object."

"I object to nothing!" blurted out Charlotte, her spirits rising with that wonderful elasticity which we cannot but admire and marvel at. "So that it supplies me and mine with food, and frees me from the terror of arrest, I care not what it is, provided always that it isn't highway robbery."

"Ho, ho!" giggled Theophilus, "you weren't so particular about that on one occasion, if I mistake not. What a rage the old man was in, to be sure." And then they looked at one another and laughed outright, like a pair of scapegraces, and Charlotte recovered her equanimity. "Lord Ailsa's just returned from Ireland," pursued Theophilus, "and wants a valet. I can get you the place if you please. Beyond that I can promise nothing, my own position being no great shakes."

Charlotte was delighted. The very thing, for it was quite new and original and unexpected. A gentleman's gentleman to a young lord! The fact of donning a peer's livery placed its wearer, at that period, beyond the reach of bailiffs. Servitude, forsooth! Was not that of a country stroller a life of the most grinding slavery? Besides, it would be delightful to lounge in front of that house in Berkeley Square, to flaunt canary-colored livery as her papa was coming out, to sit in the Footman's Gallery of Colley's own playhouse and hiss his plays, to walk the streets by daylight in security again, to cock a hat with ruffling mien in the faces of the bailiffs and shake hands with them into the bargain. Glorious and entrancing prospect!

Charlotte was duly installed in her new and important office, having her own table, with a bottle of wine and any single dish she liked besides my lord's broken victuals, and a guinea for wages every Wednesday morning. She was given to wear, besides, a superb coat and breeches embroidered with her master's arms; and, by reason of her wit and careless good-nature, soon came to be treated more as a humble friend than as a servant. But that cloud which was always hovering over her devoted head was certain, ere long, to break. Sure some malevolent fairy must have been left out at the christening. She occupied a lodging with her child in a neighboring court, attending my lord's levee each day at nine, and remaining in waiting all day, until one evening—alas! for the hapless Charlotte—her sex was accidentally discovered. The secret crept out; my lord was lampooned and laughed at, and he dismissed ed his servant in a passion.

Her grand plumes were taken from her; her canary-suit and blazonry of arms. The brief period of security was at an end. She became again an owl of night, with no certain home over her head—no settled means of maintenance. But my lord, ere he sent her packing, presented his ex-valet with a few gold-pieces, to soften down the ruggedness of her disgrace. What was to be done with these pieces? They were not numerous enough to invest with advantage—could possibly be made to keep hunger at bay for a day or two. More than that they could hardly accomplish. Charlotte set her nimble brains to work. Might not, by management, some new trade be launched—something which would be amusing through its novelty, and lay the foundation of a fortune to boot? The incorrigible lady was always dreaming of fortune—looking hopefully forward into the future, which was crocus hued, however black the present. This time hers was a strange inspiration. Though barely five-and-twenty years of age, she had already been groom, gardener, doctor, actress, grocer, valet. Now she was to bloom out into a sausage-maker, and to that end invested her little all in pork.

Most of her ventures promised well at starting, then dwindled into hopeless failures; and the sausage episode was no exception to the rule. For several months she walked the streets, muffled in the big hat and kerchief which Hogarth has made immortal, crying her wares, and did tolerably well; but sickness stopped the flow of business—she fell ill of a spotted fever; her daughter was too young to work the trade alone. It languished, and when the doomed woman recovered her senses, it was to find her stock-in-trade reduced to three pounds of meat, pour tout potage, with a heavy bill to pay for rent. This was bad; but health was returning, and with it hope—the rainbow-hued. Brave Charlotte kissed her daughter, bidding her be of good cheer, for mammy was well again; proposed that they should take the air for an hour or two in Red Lion Fields; then occupy the evening thriftily in chopping up the remaining meat. When they returned home the meat was gone. A hungry cat had crawled through the open casement and devoured it. The shock of this disappointment—ridiculous as it almost was—brought on a relapse. Charlotte hovered for days upon the confines of another world. But she was not yet to be set free.

What a piteous tale it is—of a hand-to-hand, never-ending struggle with starvation! Had it not been for her child, Charlotte would long ere this have collapsed and tossed up the sponge. But half man though she was, the maternal instinct was strong in the sturdy woman. She set her teeth to fight the cruel world, just as a harmless animal will stand at bay like a wild beast, if called on to protect its offspring.

Now at Mary-la-Bonne, as you know probably, where the Junketing Gardens used to be, stands, or stood, the hostelry of The King's Head—a house where cits spent their Sundays a hundred years ago, just as they do now at the Welsh Harp, Hendon; and the mistress of the house—one Mrs. Dorr—advertised at this particular period for a smart young man as waiter. What young man so smart or willing as Mr. Brown, alias Sir Charles, alias Mme. Charke? Mr. Brown was supposed, for the nonce, to be a decayed gentleman, and in this character so awed his mistress with his manners that she caught herself calling him "Sir" sometimes, and permitted him to dine daily in her own parlor! Was Mr. Brown married? she ventured one day to ask, with languishingly lowered eyes. Taught by past experience, Mr. Brown hastened in a great fright to say that he was a widower with one child; that he had so loved his wife as to have sworn upon her grave never to marry again. How perverse in this was Fortune! Why were women constantly falling in love with Mr. Brown! Mrs. Dorr took the hint and said no more, but congratulated herself daily on her acquisition. What a waiter! How genteel, how handy, how nimble, how clever in the way of punch-brewing! When it turned out by-and-bye that he could speak French and Italian to the foreign customers, she was fairly beside herself with admiration. He was too good for a waiter, was this admirable Brown! He should be installed manager of the tea-gardens, organizer of the firework fetes which took place within the grounds on every Sunday. Again Charlotte seemed to have dropped upon her feet. Again her evil destiny o'ershadowed her. Amongst the guests who resorted to Mary-la-Bonne on gala-days were gentlefolks who were temporarily under a cloud; and in their wake came, in natural sequence, bailiffs, who were as naturally the sworn foes of Charlotte.

Sick at heart, she bowed under the decree of the wicked fairy and accepted her fate with a groan. She was the bird who could find no footing whereon to rest. There was to be no repose for her in this world. Like the Wandering Jew, she must march ever on, despite fatigue, despite ill-health, till Death should cut her bonds. The hospitable hostelry proving too hot to hold its new manager in consequence of the hovering of bomb-bailiffs, she packed up her scanty wardrobe in a parcel and decamped, taking refuge once more in slime and darkness. Again we find her—after a lapse of months—managing a puppet-show, residing on the premises this time, and venturing out-of-doors only on the Sabbath. This must have been a remarkable show, by the way, for it is recorded that on a particular occasion the dolls were bedizened with real diamonds—the jewels lent for the occasion by ladies of quality! A life like that of a hunted hare wore out the nerves of Charlotte. Strange being that she was, she never fell, though doubtless sorely tempted. She never lost her fair fame. The diamonds were returned intact. I protest, that, on the horns of so sore a dilemma as she was, she might have pocketed just one or two of those diamonds. But a moment arrived somewhere about this juncture when, communing with herself, she said: "My child is a big girl, really big enough now to fight her way without me. This existence cannot go on much longer. Somebody must help me out of this series of carking worries, or I must even give up the game and fly out, and be sent to prison." Having decided this much, she turned over ways and means. To what friends could she possibly apply? Theophilus could do nothing for her, dependent as he was upon his father, who was persistently relentless to the prodigal. The allies of youth were tired out, weary of constant begging. Was there not a soul on earth to stand between Charlotte and her fate? It appeared not. Stay, there was an uncle, an eccentric old person who was wealthy and stood in no fear of the great Cibber. Perhaps he would do something. At all events, there was no harm in asking. The uncle elected to be benignant. Joy, joy! All Charlotte's terrors vanished like morning mist. The lessons of the past were forgotten. She sang and danced as though she had never suffered. The sun shone out, the world was gay and bright. What would the kind uncle do to help his unlucky niece? He patted her on the shoulder, called Colley an old brute, presented her with a banknote and a bag of golden guineas. "If you are prudent," he said (as if she was ever likely to be prudent!) "this sum will set you up. My conscience is clear in the matter henceforth. Succeed or fail, but never apply again to me."

Admirable uncle! Of course she wouldn't, for there would be no need. A portion of the money should go to the most greedy creditor, the rest should set her up in business. Raining blessings upon the wig of her benefactor, Charlotte flew off to invest the prize. The first empty house which met her view was in Drury Lane, and chanced to be a public house. She took it in a trice, rushed with impatient glee from broker to broker, buying up all she saw. Before the day was out the house was crammed with all kinds of incongruous articles, and she and her daughter sat up all night to put things straight and shipshape. Two days later the tavern was opened to the public with a vast blowing of trumpets; and, as was customary on such occasions, she gave away ham, beef, veal, in prodigious quantities to such as called in for a casual quart of beer or condescended to drain a glass of brandy. Crowds flocked round her upon this first day, much as they had done when she played at being grocer, and departed tottering under their spoils nor ever returned any more; and yet she was fully impressed with the assurance that hers was to be a roaring trade, and tumbled into bed at daybreak fagged, sore-boned, but thankful. All the upper rooms were speedily let to lodgers. To be sure they were for the most part strolling actors whose acquaintance had been made under shady circumstances; but if poor they were honest as the day, of course, and would pay their rent when they could—at least so she told her daughter, who was not so sanguine as mamma, and who shook her curls and pursed her lips at the racket which never ceased above; yet she should have been used to orgies by this time—the unfortunate young Ishmaelite. Inexperienced though she was, she was shrewd enough to have suspicions that this was scarcely the way to mass a fortune, and her misgivings were but too quickly verified. The lock of the cellar was soon found to be broken, the contents of the barrels gone, for the lodgers had a friendly but free-and-easy way of helping themselves to beer in pails without asking the permission of the owner. The candlesticks and kitchen utensils vanished too; the chairs and tables took to themselves wings; and Charlotte, when it was too late, turned all the rowdy crew straight out into the street, and inveighed against man's ingratitude. After serious debate betwixt mother and daughter it became clear to both of them that, whatever their talents might be, they clearly did not shine in trade. Ruefully they gathered together the shreds and tatters of their possessions, got rid of the tavern at a loss, and were cast loose upon the wide world again.

Somehow or other (urged thereto perchance by Colley) those creditors who had not received a sop, took this inconvenient opportunity to be clamorous. Charlotte beheld with dismay the possibility of an immediate return to the dreadful life of fear. She acted this year at Bartholomew Fair, and thereby gained sufficient to replenish her theatrical wardrobe; and then, deciding that anything would be preferable to a return to the condition of a hare, started off upon her travels with her daughter, turning her back upon the giant city.

And now commenced a new epoch in this troubled life. To all intents and purposes she had for some time past been a man. Now she went forth into the country to lead the wretched existence of the meanest stroller, kicked from village to village by petty tyrants, placed one day in the stocks and the next thrown into the roundtouse—always overworked, racked sometimes by hunger, till after wandering to and fro upon the earth for nine dreary years, with the hands of all men against her, she crawled back again to London, shattered and broken—crying out to Death, who heard not.

There was nothing that she did not play—female parts sometimes, but generally male ones. Sylvia in The Recruiting Officer, Captain Plume in the same piece, Fiery Pyrrhus, Othello, Hamlet, even Scrub, the low comedy part in The Beaux' Stratagem. From loftiest tragedy to lowest comedy, all were fish that came to her net—anything was welcome that had its equivalent in groats, wherewithal food and drink were to be purchased to keep going this miserable life. And what actors, too, were those with whom the daughter of great Colley was condemned to associate! Barbers' 'prentices who had broken their indentures, tailors, journeymen weavers, and servants out of place. In the first company with which she traveled the actor who played Macduff to her Macbeth had been stable-boy in the Twickenham villa, and had often held the stirrup when Miss Hoyden chose to ride.

She and her daughter and another woman arranged to mess in common in order to make the most of such pennies as they scraped together; Charlotte being attired as a man, it was decided to form one family. At Cirencester it happened that an old gentleman in the audience took a fancy to all three, explaining that he was lonely, that he desired companionship, and had always adored the stage; would they throw up their profession and keep house for him? The suggestion was an odd one, but all Charlotte's life had been so odd that nothing now surprised her. He was a reverend-looking gentleman, with beautiful white hair, a florid complexion, and a sweet temper. There was a nephew who called on him sometimes at regular intervals, otherwise he was without relations. If Mr. Brown and Mrs. Brown and the young lady would come and live with him he would consider himself highly favored, and then he dropped hints about possible clauses in the will of one who announced himself to be a wealthy grazier.

Here was a stroke of fortune. Better late than never. The old gentleman was evidently a philanthropist—just the sort of dear delightful person who leaves you twenty thousand a year because once you opened a pew-door for him. Mr. and Mrs. Brown and the young lady hesitated and considered, and, while they were considering, Mr. Brown fell ill once more of fever. Was ever anyone so unlucky as Mr. Brown? Nothing could be kinder than was the old philanthropist. So soon as the "young gentleman" was sufficiently recovered he pressed upon him the loan of a horse, on whose back to enjoy the air; presented Mrs. Brown with a gold necklace, to assuage her grief; while his nephew embraced the young lady. Nothing could be kinder than they. These deliverers from a long train of troubles must indeed have dropped from heaven! Alas! It was the old, old story. The aged philanthropist and his nephew were unmasked. Justice detected them as being at the head of a gang of housebreakers. The horse lent to Mr. Brown had been stolen; so had the necklace. The truth was that the more juvenile of the pair was beset by a sudden penchant for the youngest of the trio, by this time sprouting into womanhood; while the elder had cast an envious eye upon the linen and stage properties of the party as a booty which would be worth the taking. Charlotte's trick of looking on the bright side of things shone out conspicuously on this occasion. Instead of deploring the disappointment, and railing at the evil fairy, she thanked God upon her knees for the deliverance. Her soul was inundated by a grateful sense of Heaven's mercy in preventing the dismal scenes of misery to which she would have been exposed if these wicked men had succeeded in their designs. They might have been branded as accomplices, as "fences," as decoys; and hanged, as the two deceivers came to be before twelve months were out. Verily Charlotte had cause to be thankful for the escape, if she could care for the continuance of a life so gloomy and tempestuous as hers. She escaped on this occasion a possibly proximate hanging; but it was not likely that she could long keep out of prison. She and her party were arrested as rogues and vagabonds, flung into Gloucester gaol, kept there on the common side amid a crowd of the worst offenders for many days and nights, and then turned out with scant ceremony and empty stomachs, and with the loss besides of bag and baggage. But why follow the intricate ins and outs of all this heart-burning and trouble? Chance led the troupe to Chepstow, where Charlotte succeeded by dint of conspicuous talent and winning ways in making a new set of friends. A worthy gentleman happened to reside there who had distinguished himself in the wars of William and of Anne, and who, as bluff and innocent as Uncle Toby, had retired to enjoy his ease. He was well off, was this officer, and nearly as careless in money matters as Charlotte was herself. Among other nice things he possessed a large house surrounded by a handsome garden, and was easily prevailed upon to hand it over to the Brown family, who professed themselves sick of vagabondizing, and anxious to settle down. As may be supposed the neighbors were in arms. What! Hand over a handsome house to a parcel of strolling beggars, who scarcely had shoes to their feet? It was a scandal. These gipsies would become a public nuisance. Uncle Toby must be mad to dream of such a thing. But Uncle Toby, taking no heed of busybodies, gave full rein to his whim. Mr. and Mrs. Brown took possession of house and garden, painted "Brown, Pastrycook, from London," over the door, and sat down in the empty mansion with characteristic hopefulness, till such time as Fortune should come that road with furniture. True, there was an oven in the house, but none of the materials and commodities which go to the manufacture of pastry. I regret to record that Mr. and Mrs. Boown, becoming famished, began to carp and quarrel. "I trusted you," whimpered Mrs. B., "because I'm an unthrifty creature and you are wofully energetic. But now we are going to starve in this fine place, which we could have done quite as well in the open road, without the insult of such surroundings." Mr. Brown, harassed by jeremiads and fully aware that the feeble person whom he (or she) had elected to protect was incapable of looking after herself, girded up his loins to see what could be done. With that fascinating manner of his, which was almost as good as pelf, he got round the neighbors—those very people who just now had been lifting up their hands—induced them to promise their custom to the pastrycooks. More wonderful still—wheedled them out of faggots, flour, pots and pans, and articles of household furniture! Then Charlotte, in intervals of baking, took it into her flighty pate to take a turn at farming. With the money made out of pastry she bought a sow in pig; but, after tending the said sow for several months, it turned out to be only a barrow in a dropsy, which filled our heroine with disgust. Now we know what always happened when Charlotte grew disgusted. She invariably threw up the business of the hour and took to something else. Accordingly—consistent at least in this, along with Mrs. Brown and her daughter, both of whom grumbled loudly—she took up her cooking utensils and strutted forth once more upon her travels. Whither they went mattered not to Charlotte, so that it was far removed from the hateful spot where the humiliating pig episode had taken place. They wandered on, Mrs. Brown whimpering, Miss Brown scolding (for Charlotte's daughter was beginning to display a will of her own, to which she had hereditary right) till they arrived within five miles of Bristol. Here they found a cosy little port called Pill. The sun was glowing upon the glistening waters, the birds were singing at their merriest. Impressionable Charlotte was delighted, and flung down her pots and pans. "This shall be our home!" she cried; "here will we make our tarts, and be happy. Our Summer has been turbulent, but our Autumn shall be peaceful. Go to! let us quickly find a dwelling, and hang up our sign over the portal."

They found a dwelling, bought some bedding with the few shillings which remained, and when it was no longer possible to move, made a deplorable and awful discovery. This little village of Pill, which was so enchanting to the view, was a whited sepulchre—a den of thieves; an eyrie of birds of prey. Sailors who landed there were stripped of their garments and grievously beaten. It was a place of evil savor—a kind of rural Alsatia—home of a nest of brigands. The Brown family, having nothing that was worth stealing, were permittrd to take up their residence at Pill; but having done so, and hung up their sign, were not permitted to decamp. Their movements were watched. They went to sleep each night in fear and trembling. During the warm months they took boat and sold their tarts to crews of passing vessels, and so earned a precarious subsistence. During the Winter, however, it was another matter. What good could come of making cakes which nobody cared to buy? Charlotte decided that their affairs, being now at the lowest possible ebb, there was nothing for it but to make a desperate attempt to get out of the trap which held them. In the dead of night, during a fearful storm, the three women slid down a rope out of an upper window; eluded the spies who watched them, reached Bristol more dead than alive—without a change of clothing—with only sevenpence between them. Here our versatile and amazing heroine managed to support herself and her belongings by working at a printer's, until the unfortunate idea came into her head that money might be made by playing. Now, as it happened, Bristol was unlike its neighbor Pill. If one was exceptionally wicked, the other was transcendently virtuous. Stage-plays had not been allowed there for many years; so, when it came to the ears of the authorities that sundry audacious rascals were misbehaving themselves at The Black Raven in High street, their wrath was kindled and flamed out. They were enacting George Barnwell, too, these pestilent players, which was a sinful and demoralizing work. Out upon the varlets! sweep them from the city—if beyond the reach of reformation, let them go and misbehave elsewhere! So Charlotte and the troupe of hollow-eyed wretches whom she had summoned from the four winds of heaven were turned pell-mell out of the town, to beg their bread among the cottagers. Another disaster resulted from this ill-omened speculation. One of the vagabond strollers took possession of Miss Brown, in lieu of the wages that were not forthcoming. The twain eloped and vanished, leaving Charlotte in the lurch. The child of sorrow for whom the hapless woman had so slaved and toiled and labored and suffered, casting thereby a glamour of glory over her ill-spent life—whose existence was the one bright speck on her dark page—turned out a viper. She—buxom, young and strong—deserted her mother whose health was in the sere and yellow, whose constitution was breaking down at last; and Charlotte, inured to grief, bowed her head in silence and this time murmured not.

A month or two of wandering brought Mr. Brown to Bath, at which fashionable resort were many who in former years had known and pitied Charlotte. She was installed at once as prompter at the principal theatre, and began to quarrel with her bread and butter without delay, in her usual perverse manner when in clover. Though her health was giving way under the strain of constant trouble, her rash, proud spirit remained unbroken. When stars came down to act she told them home-truths, and turned the green-room into a bear-garden. To one who complained that his name was not large enough on the bills, she retorted with biting sarcasm that it would be better, to begin with, to be distinguished on the stage rather than only on a post or a brick wall. She was so engrossed sometimes of a night with the business of the scene as to be blubbering and sobbing in a corner, instead of throwing the necessary word to an imperfect performer in a fix. With the subordinate members of the company she was exceedingly unpopular, for, supposing herself to be in the palace of truth, she never could keep her tongue between her teeth. People laughed, however, at her eccentricities, and, in the main, were more considerate than she—all, indeed, except her father, who pursued his erring child with undying and persistent hatred. About this time it had been decided to get up a benefit for Mr. Brown, in which the beneficiare was to enact Lord Foppington, a part wherein he used to show to advantage. But the day before the benefit a secret despatch arrived for the manager, threatening him with all kinds of pains and penalties if he permitted Mrs. Charke to appear. Colley Cibber was a great gun, with much influence in high places. The manager dared not offend him. Poor Charlotte, as the weak vessel, was shattered by the iron pot, who was her parent. In a rage she shook the dust of Bath from off her feet, and retired again to vagabondize about the country.

In 1755 she returned once more to London, with exactly one penny in her pocket—she who had sallied forth nine years before determined to make a fortune; and very soon afterward, captured at last by the bailiffs who so long had hovered in expectancy, took up her residence within the rules of the King's Bench. And now Colley had his full revenge. By long keeping it gained bouquet and flavor. The unfortunate woman, friendless, persecuted, and forlorn, and quite humbled for the moment, sued her father for mercy. She who, as a highwayman, had petrified him with terror and then laughed at his ridiculous plight, was at his feet at last, a weeping, groveling suppliant, begging that out of his wealth he would pay the sum of thirty pounds. (This was the amount for which she was incarcerated.) But prosperous Colley—to his eternal shame be it spoken—returned the missive unopened, and crazy Charlotte—trodden under foot into the dirt—rose up upon her feet and cursed him. She had no relatives who could help her now. Not one. Her uncle was dead. Her brother Theophilus was at the bottom of the Irish sea. A stranger, hearing the sad story by the merest chance, and blushing for humanity as exemplified in the poet-laureate, paid the money, and she was released. Two years later the poet-laureate received his summons, and was carried with pomp and circumstance to sleep in the Abbey of Westminster. From her refuge on the far-off heights of Islington, Charlotte looked down on London—on the towers of the venerable abbey where the gorgeous ceremony was going forward—heard in fancy's ear the funeral requiem—and, stretching forth both her lean arms, cried out to God again, and cursed the lifeless clay. His soul was gone to make answer to her curses—to the solemn anathema of the child whose parent had been so hard and unforgiving—before the throne of Christ the merciful. His body lay at rest mid kings and heroes. Charlotte occupied a hut amid cinder-heaps and refuse, where she vegetated during three years more of sickness and of pain with a squalid handmaiden, a cat, a magpie, and a monkey. There, abandoned, starving, assuaging hungry pangs with husks as did her prototype, she wrote novels and short tales, which were bought for a pittance by the publishers; and there, at length—set free at last—she died, and was tossed into a pauper's grave.

DRAMA IN THE STATES.

WHAT THE PLAYER FOLK ARE DOING ALL OVER THE COUNTRY.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

AGNES WALLACE-VILLA Co.: Franklin, Pa., 26; Sharon, 27; Newcastle, 28; Youngstown, O., 30; Akron, 31; Wooster, Sept. 1; Mansfield, 2; Portsmouth, 6; Richmond Ind., 11, 13.

A. M. PALMER'S UNION SQUARE Co.: Chicago, 9, five weeks; Philadelphia, Sept. 20, two weeks.

ANNIE WARD TIFFANY COMB.: New England circuit 16; preliminary season of two weeks; Baltimore, 30, one week; N. Y. City, Sept. 6.

ALL THE RAGE COMB.: Chicago this week; Cincinnati, Sept. 13.

ADA GRAY COMB.: New York City, 30, one week; Lancaster, Pa., Sept. 8.

ADA CAVENDISH: Buffalo, 23, week; Rochester, 30; New York City, Sept. 13, two weeks.

AGNES ROBERTSON: Philadelphia, Pa., Sept. 13, week; Baltimore, 20, week; Pittsburg, 27, week; Wheeling, W. Va., Oct. 3, 4, 5; Janesville, O., 6; Chillicothe, 7; Columbus, 8, 9; Cleveland, 11, 12, 13; Detroit, Mich., 14, 15, 16; Fort Wayne, Ind., 18, Lafayette, 19; Terre Haute, 20; Indianapolis, 21, 22, 23; St. Louis, 25; Chicago, Nov. 1; Cincinnati, 8; Louisville, 15, 16, 17; Nashville, 18, 19, 20; New Orleans, 22 to Dec. 4; Galveston and Texas Circuit, 6 to 25.

ABERLE'S MINSTRELS: Nashua, N. H., 30; Manchester, 31; Portsmouth, Sept. 1; Bedford, 2; Portland, 3.

ABBEY'S SPANISH STUDENTS: Dayton, O., 23, one week; Cincinnati, 30, one week.

BUFFALO BILL COMB.: N. Y. City, 23 to 28; Milwaukee, 31, Sept. 1; St. Paul, 2; Minneapolis, Minn., Sept. 3, 4; Red Wing, 6; Winona, 7; Lacrosse, 8; Portage, 9; Watertown, 10; Racine, 11; Chicago 13, week; Rock Island, 22; Davenport, 23.

BEN MAGINLEY'S DEACON CRANKITT: Baltimore, 30, week.

BARTLEY CAMPBELL'S GALLEY SLAVE: Brooklyn, 30, week; Hartford, Sept. 9.

BARNEY MACAULEY'S MESSENGER: Lexington, Ky., Sept. 3, 4, 5; Akron, O., 17.

B., W., P. & W.'s MINSTRELS: Williamsburg, L. I., 30, week; Baltimore, Sept. 6, week; Washington, 13.

C. L. DAVIS: Bradford, Pa., 30; Duke Centre, 31; Olean, N. Y., Sept. 1; Oil City, Pa., 2; Franklin, 3; Meadville, 4; Cincinnati, 6, week.

COLLIER'S BANKER'S DAUGHTER: Rochester, 26, 27, 28; Buffalo 30, week; Bradford, Pa., Sept. 6; Erie, 7; Oil City, 8; Youngstown, O., 9; Meadville, Pa., 10.

CRITERION COMEDY CO.: Chicago, 9, two weeks; Racine, Wis., 23, 24; Janesville, 25; Madison, 26; Milwaukee, 27, 28; Bloomington, Ill., Sept. 1, 2, 3.

CALLENDER'S GEORGIA MINSTRELS: Hop-skip-and-jump route.

DAVY CROCKETT COMB. (Frank Tannehill as Davy): East Liberty, Pa., 26; Little Washington, 27; Cambridge, O., 28; Marietta, 30; Parkersburg, W. Va., 31; Portsmouth, O., Sept. 1; Maysville, Ky., 2; Cynthiana, 3; Mt. Stirling, 4; Winchester, 6; Richmond, 7; Lancaster, 8; Lebanon, 9; Danville, 10; Harrodsburg, 11; Frankfort, 13; Shelbyville, 14; New Albany, Ind., 15; Elizabethtown, Ky., 16.

FOUR SEASONS COMB.: Philadelphia 23, two weeks; Reading, Pa., 30; Pottsville, Sept. 1; Mahanoy City, 2; Columbia, 15.

FORBES THEATRE Co.: Bloomington, Ill., Sept. 27, 28, 29.

FELIX VINCENT COMB.: Wabash, Ind., Sept. 7, 8, 9, 10, 11.

FLORENCE HERBERT DRAMATIC Co.: Bloomington, Ill. (Fair week), 30.

GUS WILLIAMS COMB.: Duke Centre, Pa., 23; Youngstown, O., 26; Akron, 27; Dayton, 28; Cincinnati, 29, week.

GOLDEN GAME COMB.: New York, 30, week.

GULICK-BLAISDELL Co. 1 (John Dillon): Jacksonville, Ill., 24 to 27; Beardstown, 28.

GULICK-BLAISDELL Co. 2 (Harry Webber's Nip and Tuck): Beloit, Wis., 26; Dubuque, Ia., 27; Clinton, 28; Council Bluffs, Sept. 3; Omaha, 4; Des Moines, 6 to 11.

GULICK-BLAISDELL Co. 3 (Hop-Scotch): Rockford, Ill., 26 to 28; Aurora, 29; Council Bluffs, Sept. 3.

HERNE'S HEARTS OF OAK: Boston, 23, week.

HARRY RICHMOND'S OUR CANDIDATE: Cincinnati, 23, week; Richmond, Ind., 30; Akron, O., Sept. 14.

HAVERLY'S WIDOW BEDOTT COMB.: San Francisco, 9, three weeks; Santa Luna, 31; Santa Rosa, Sept 1; Oakland, 2, 3, 4, 5; San Jose, 6; Stockton, 8, 9, 10, 11; Nevada City, 13; Grass Valley, 14; Reno, Nev., 15; Carson City, 16; Virginia City, 17, 18; Salt Lake City, 20, 21; Cheyenne, 23.

JANE COOMBS: Boston, Sept. 2, two weeks.

JARRETT & RICE'S FUN ON THE BRISTOL: New York City, 9, three weeks; Boston, 30, two weeks.

JOHN JACK AND ANNIE FIRMIN: Lancaster, Pa., 30; Columbia, 31; Lebanon, Sept. 1; Reading, 2; Pottsville, 3; Allentown, 4.

JOHN MCCULLOUGH: Utica, Sept. 6, Syracuse 7; Detroit, 13; Muskegon, 21.

JULIA HUNT DRAMATIC CO.: Louisville, 23.

JOSEPH JEFFERSON AND MRS. JOHN DREW: Philadelphia, Sept. 13; Wilmington, Del., Oct. 4; Lancaster 5; Harrisburg 6; Reading 7; Pottsville 8; Easton 9; Newark, N. J., 11, 12; Paterson 13; Albany 14; Troy 15, 16; Boston 18; Worcester, Nov. 1 and 2; Fall River 3; New Bedford 4; Providence 5, 6; Springfield 8; Holyoke 9; Hartford 10, 11; New Haven 12, 13; New York, 15; Poughkeepsie 29; Utica, N. Y., 30; Syracuse Dec. 1; Rochester 2; Detroit 3, 4; Chicago 6; Evansville, Ind., 20; Terre Haute 21; Fort Wayne 22; Indianapolis 23, 24, 25; Louisville 27; Cincinnati, Jan. 3; Lexington, Ky., 10, 11; Dayton, O., 12; Springfield 13; Columbus 14; Wheeling, W. Va., 15; Akron, O., 17; Youngstown, 18; Meadville 19; Buffalo 20, 21, 22; Brooklyn, 24; Baltimore 31; Washington, Feb. 7; Cleveland 14; Pittsburg 21; Nashville, 28 and March 1 and 2; Memphis, 3, 4, 5; St. Louis 7.

J. K. EMMET: New York City, 23; Brooklyn, 30, week.

JOSEPH MURPHY: Toronto, Can., Sept. 6, week; Kingston, 13; Montreal, 14 to 19; Ottawa, 20, 21; Brockville, 22; Bellville, 23, 24; Whitby, 25; Hamilton, 27, 28, 29; St. Thomas, 30; London, Oct. 1; Chatham, 2.

JARRETT'S CINDERELLA: Lancaster, Pa., Sept. 6.

JARRETT & RICE'S FUN ON THE BRISTOL: Providence, R. I., Sept. 6, week.

KATE CLAXTON: Lawrence, Mass., Sept. 2; Manchester, N. H., Sept. 3; Hartford, 23; Williamsburg, 27, week,

LAWRENCE BARRETT: Detroit, 13, week.

LEAVITT'S SPECIALTY COMB: Brooklyn, 30, week; Philadelphia, Sept. 6, week; Boston, 13, week.

MY PARTNER: Boston, Sept. 6; Springfield, Mass., 20.

MAGGIE MITCHELL: Columbus, O., 29; Cincinnati, Sept. 20, two weeks.

MRS. G. C. HOWARD'S UNCLE TOM: Philadelphia, 16, two weeks; Baltimore, 30, week; Washington, Sept. 6, week.

MINNIE PALMER COMB.: Brooklyn, Sept. 6.

MITCHELL'S PLEASURE PARTY: Philadelphia, 30, two weeks.

MR. AND MRS. GEORGE S. KNIGHT: Boston, 30; Springfield, Mass., Sept. 28.

MME. RENTZ'S MINSTRELS: Lancaster, Pa., Sept. 6.

M'LISS-PIXLEY COMB.: Boston, 26, two weeks.

MILTON NOBLES: New York City, 16, two weeks; Toronto, Ont., 30, week; St. Louis, Sept. 6, week; Denver, 29, week; Leadville, Oct. 4, two weeks.

NICK ROBERTS' HUMPTY DUMPTY: Columbus, O., 30 (Fair week); Lancaster, O., Sept. 6, Circleville, 7; Chillicothe, 8; Dayton, 9; Indianapolis, 10, 11; Terre Haute, 13; Mattoon, Ill., 14; Springfield, 15; Jacksonville, 16; Peoria, 17; Bloomington, 18; St. Louis, 20.

ROBSON AND CRANE: Detroit, Sept. 6, week—open season.

RICE'S NEW EVANGELINE: New York City, 30, two weeks.

RIAL & DRAPER'S UNCLE TOM: Lockport, N. Y., 28; Jamestown, 31.

RICE'S SURPRISE PARTY: Philadelphia, 30, two weeks.

RICE'S BIJOU OPERA Co.: Toronto, Sept. 20 (Fair week).

RENTZ-SANTLEY NOVELTY Co.: Portland, Me., 30; Providence, R. I., Sept. 3, 4; Mahanoy City, Pa., 8.

SOL SMITH RUSSELL'S EDGEWOOD FOLKS: Park, N. Y., 23, four weeks.

SMITH AND MESTAYER'S TOURISTS: New York City, 23, two weeks; Philadelphia, Sept. 13, two weeks.

STEWART FAMILY: Pittsburg, 30, week.

SNELBAKER & BENTON'S VARIETY COMB.: Kingston, N. Y., 26; Albany, 27; Troy, 28; North Adams, Mass., 30; Pittsfield, 31; Springfield, Sept. 1; Hartford, 2; New Meriden, 3; New Haven, 4; Norwich, 6; Worcester, 7 and 8; Manchester, 9; Lawrence, 10; Lowell, 11; Boston, 13.

TONY PASTOR'S TROUPE: Cincinnati, 21, week; St. Louis, 30, week; Chicago, Sept. 6, week; thence to New York City.

THE HARRISONS (PHOTOS): Chicago, 23, week; St. Louis, Sept. 6, week; Cincinnati, 30, week.

TONY DENIER'S HUMPTY DUMPTY: Milwaukee, Sept. 3, 4.

WILLIE EDOUIN'S SPARKS: Boston, 23, week; New York City, 30, two weeks.

CIRCUSES.

FOREPAUGH'S: Bellaire, O., 28; Dayton, 30; Springfield, 31; Columbus, Sept. 1; Mt. Vernon, 2; Millersburg, 3; Massillon, 4.

SELLS BROS.': Columbus, Ind., 26; Madison, 27; Seymour, 28.

COUP'S UNITED: Richmond, Va., 27, 28.

LONDON: Elmira, 27; Binghamton, 28; Hornellsville, 30; Bradford, Pa., 31; Dunkirk, N. Y., Sept. 1; Erie, Pa., 2; Cleveland, O., 3; Youngstown, 4.

BARNUM'S: Louisiana, Mo., 27; Mexico, 28; St. Louis, 30, week; Jacksonville, Ill., Sept. 7; Springfield, 8; Terre Haute, 17; Vincennes, 20.

☞ Members of the out-of-town staff are particularly requested to write the word "Correspondence" on their envelopes.

Boston.

Washington street, between Boylston and Temple place, is beginning to appear natural once more, some of the theatres in that locality having already thrown open their doors, while the others will soon follow. Groups form and talk about the prospects, and the "lady-killers" are brushing up their clothes and having their tall hats ironed for the Fall campaign.

The question which has been asked so often during the last few weeks, "What sort of a play will Dreams prove to be?" can shortly be answered. Tickets for the opening night of the Park are selling rapidly, and I shouldnot be surprised if the new sign, bearing the words "standing room only," should make its debut the first night of the season. Charles F. Pidgin claims that he had copyrighted the word "Sparks" as the title of a musical extravaganza in 1878, and now there is liable to be some fun.

There is no busier man in the city than Manager John Stetson, who has devoted the entire Summer to the renovation of the Globe Theatre, and the mere statement that he is attending to this in his usual energetic and careful manner is sufficient to guarantee that he will have one of the finest theatres in the country. The house opens Sept. 6 with My Partner. The company will include, besides Messrs. Aldrich and Parsloe, Frank Mordaunt, O. H. Barr, J. W. Hague, J. F. Dean, Walter Lenox, Jr., Dora Goldthwaite, Mrs. Morse and Lizzie Goode. Salvini, who appears under the management of Mr. Stetson this season, will be supported by L. R. Shewell, E. J. Buckley, H. A. Weaver, Marie Prescott, leading lady, and others.

At the Museum the workmen are as busy as bees, and the first performance at this beautiful theatre will take place Saturday evening, beyond doubt.

I am as yet unable to write about the alterations and decorations of the Howard Athenæum, nor am I able to speak in terms of great praise in regard to the qualities of the wines offered to the members of the press last Saturday, for the simple reason that Manager Harris forgot to direct an invitation to me; but this neglect on his part does not prevent me from wishing him success. Manager Harris is a young man, but has been in the profession a number of years and knows just what the public desires, and there is every reason to believe that under his management the Howard will regain its old-time popularity. The co. engaged for the opening includes the original Big Four, Smith, Waldron, Cronin and Martin; Valjean, Bennett and Gardner, Ned Barry, Prof. Parker, Ben Gilfoil, Minnie Lee, Alice Somers and many others.

The Gaiety opens 30th with Mr. and Mrs. George S. Knight in Otto. Although Manager Wentworth has provided us with many pleasing entertainments in the past, I think those which he will place before us this season will be even superior to those of former years. Many of the prominent novelties are booked.

At the Alhambra The Chimes of Normandy was produced during the week. Some members of the co. have been retained and will appear in Pinafore and Trial by Jury.

At Oakland Garden Haverly's Colored Minstrels have appeared to large and well-pleased audiences. The opening scene is very pretty and reflects great credit upon the stage manager. This week, by urgent request of a large number of people who have learned that a new opera entitled Pinafere had been produced here, and who desire to hear this novelty, the opera will be repeated. Take it all in all, Pinafore as produced at Oakland Garden is very pleasing, and is just what is desired for a Summer evening entertainment.

At Forest Garden Evangeline has been withdrawn. Sadie Martinot, who appeared as Gabriel, looked very pretty and gave great satisfaction. This week a "Mammoth Vaudeville Entertainment" will be offered, and as a first-class company, headed by such artists as Schoolcraft and Coes, will appear, the prospects are that business will be big.

As the other theatres are about to open their doors the Boylston Museum closes its doors for the purpose of painting and repairing. Since Manager Lothrop has assumed the management of this establishment it has gradually grown into popular favor. Since his managerial career he has been instrumental in introducing a large number of people to the stage, some of them being good, while others have been very bad. A large number of those who have appeared here early in their career have since become popular and prominent in the profession. I hope Manager Lothrop will not be offended if I offer him a piece of advice, and tell him it would be for the benefit of his theatre if he would, after attending to the inside of the house, turn the nozzle of a hose toward the front of the building and wash away the crowds that congregate there and talk—politics.

Sacred concerts were held Sunday evening at Oakland Garden, Forest Garden and the Alhambra, good programmes being offered at all these places. I should like to attend a Sunday evening concert that was not sacred, and find out the difference between a sacred concert and one that is "profane."

Items: Manager John Stetson has engaged the Vokes Family for six months, commencing Sept. 1, 1881.—Mr. Ben Maginley has been in the city negotiating for the production of his new play, Deacon Crankitt.—Master Charles Donnelly, only 12 years old, the youngest of the family of J. Donnelly's Sons, bill-posters, of this city, has appeared during the past season on several occasions and proven himself to be a comedian of great originality and promise. I expect to see his name in capital letters one of these days.—The Bijou Opera co. will probably appear in Horticultural Hall in October.—Mr. Buckman has been re-engaged as advertising agent of the Gaiety, a position which he has filled with credit.—Sam Lucas will shortly produce a new four-act drama entitled Restored.—Louis James, J. J. Sullivan and John A. Stevens have been seen in the city.—The new curtain at the Park is pronounced by many the finest in the country.—Mr. and Mrs. George T. Ulmer are with us.

Chicago.

Haverly's (—— Fitsimmons manager; J. H. Haverly proprietor): The Union Square co. in Edgar Fawcett's successful production, A False Friend, to crowded houses—so much so that it will be continued on the boards another week, although preparations had been made to produce The Danicheffs, 23d. This co. cannot be criticised, as they come as near perfection as possible. Everything went smoother the second week than the first, of course, and a thoroughly enjoyable entertainment, even to the smallest details, has been the result. 22d, Frank Frayne in Si Slocum. 23rd. The False Friend. 30th, The Danicheffs, with the original cast.

McVicker's (J. H. McVicker proprietor): Hill's All the Rage comb. has continued another week to excellent business, superinduced to a great extent by the influx of visitors in the city attending the Knight Templars' Conclave. The co. is not as strong as it might be, and without strengthening it Mr. Hill will find out that he cannot make of it a continued success, even with the potent assistance of printer's ink. There are several people in the co. who are acknowledged to be talented, but they are evidently out of their sphere in Eaton's farcical comedy. Frank Hardenbergh is in no sense a low comedian, and it is not astonishing that he should not feel perfectly at home in the broad farcical assumption of Dr. Goodwin, the chiropodist. While his performance was good, and he evidently did his very best, it is not to be expected that he should make a success in a line of business that he is not naturally fitted for. William Davidge is probably one of the best old men on the stage, but he cannot appear to advantage in such a strong low comedy part as that of Dr. Briggs. Mrs. Owen Marlowe and Susie Winner are the only members of the cast who appear in parts entirely fitted to their abilities. Mr. Hill is too good a manager not to see the weakness in his present co., and ere long I have no doubt changes will be made. 23d, All the Rage for another week.

Olympic (Z. W. Sprague proprietor): Ben Cotton and his daughter Idalene, and Nellie Cotton, in True Devotion, have drawn crowds. The support was abominable, consisting of what goes under the name of Forbes' Dramatic co., which is composed of as bad a lot of actors as ever appeared here. Ben is one of the best of negro comedians, and he fully sustains his reputation as Faithful Bob. Little Idalene is a prodigy, and sings, dances and acts to perfection. Nellie Cotton has not much to do, but what she does is worthy of commendation. The rest of the co. comprised, J. J. Lodge, F. M. Kendricks, Adele Bray, Edith Murray, Harry Brown, E. S. Sullivan, A. Livingston, Burt Miller and Charles Kurtz. 23d, Mattie Vickers and Charles S. Rogers in their specialty, The Players.

Hooley's (R. M. Hooley proprietor): The Criterion Comedy co. put in their second week in Freaks to good business. The co. improved somewhat over last week, but not enough to warrant especial commendation. The organization is very weak in the aggregate, and unless it is materially strengthened, the past reputation of the co. will not be sufficient inducement to draw. 23d, Alice Harrison in Photos, supported by Louis Harrison and a strong comedy co.

Grand Opera House (J. A. Hamlin proprietor): This theatre will open Sept. 6, with A Child of the State on the boards.

Academy of Music (William Emmett proprietor): Closed. Reopens Sept. 13, with variety, and stock co. in afterpiece.

Fox's Lyceum Theatre (Robert Fox proprietor): The changes are nearly completed and the opening will take place Sept. 4, with first class variety entertainment.

Items: Mr. Dayton is hard at work painting drop-curtain for Grand Opera House.—Henry L. Slayton of this city announces that he now has charge of the following organizations: The Chicago Male Quartet, Donovan's Tennesseans, the Litta Concert co., the Albion Glee Club, the Liesegang String Quartet and Orchestra, the New York Criterion Comedy co., the Remenyi Concert co. and the Swedish Lady Quartet.—Alice Harrison and her brother Louis, of the Photos party, are in the city.—Manager Emmett of the Academy leaves for the East shortly.—Howard Burgess of the Opera House, Davenport, Ia., is here engaging attractions.—Nip and Tuck in Private Life will be presented to Aurora audiences 23d, by Gulick-Blaisdell co. No. 2.—J. H. Keane is skirmishing around for low-priced actors to play purloined property in the West. He will appropriate Rip Van Winkle this time.—Mlle. Morlachi commences an engagement at Olympic 30th.—Randolph Murray in Lost in London at Halsted Street Opera House 23d.—J. W. Mack and Ada Boshell during the week left to join Pat Rooney's co.—Maxwell's New York co. start out to ravage Michigan shortly, opening at Niles. They will appropriate Joshua Whitcomb without consent of its owner.—Scott Marble has obtained permission from Allan Pinkerton to dramatize his books, "Tramps and Detectives" and "Tramps."—Randolph Murray denies the report that he will support Kate Oswald next season. It seems impossible that anyone should have given credence to such a ridiculous statement.—Vic Reynolds left Saturday for New York, where she joins the Rice Surprise Party.—Ellie Wilton, now of Union Square co., is reported as going to be among Salvini's support.—Manager Dalziel returned from his New York trip Tuesday. He has purchased of Sam Colville Oxygen, his best burlesque, as well as all the wardrobe, properties, music, etc., for the use of his new burlesque troupe. In addition to this, some elegant new scenery is in preparation for the co. These, taken in connection with the excellence of the artists engaged, will make Dalziel's Lingard Burlesque co. a desirable attraction for managers. The co.'s repertoire in addition to Oxygen will consist of Babes in the Wood, Robinson Crusoe and Rip Van Winkle. The Fall season will open in this city at Olympic Sept. 20 for two weeks. Mr. Dalziel retires from the management of the Olympic Theatre at the end of this month. He has made a success as a manager during his connection with this house.—Roland Reed is reported to be in the throes of despair on account of his having signed an agreement with Gulick & Blaisdell, to be labeled No. 4, and carried around the small towns which border the Chicago and Rock Island Railroad. This numerical contract does not commence until the latter end of November. In the meantime Roland joins Dalziel's Burlesque co. until Nov. 15, with an extreme possibility however that he will remain with the co. all the season. It is but proper to say, however, that he proclaims his intention of keeping his contract with Gulick & Blaisdell.—John Hooley, Jr., late treasurer at Hooley's, will act as treasurer for Gulick & Blaisdell's John Dillon co.—R. E. J. Miles' Pinafore co. appear at Hooley's 30th.—Forepaugh's circus has drawn big crowds the present week.—Armand Buisseret will lead the Grand Opera House orchestra. He was formerly with Haverly's Church Choir co., and is an excellent solo violinist.—John Dillon's new play, The Electric Light, the handiwork of J. B. Runnion of this city, has scored quite a success. It is reported to be full of ludicrous, mirth-provoking situations.—The Photos party, who will appear at Haverly's next week, consists of Alice Harrison, Carrie Daniels, Theresa Wood, Louis Harrison, R. E. Graham, W. H. Thompson, George Gaston and Henry Warren.—D. B. Hodges of Haverly's Mastodon staff returned yesterday from England. He reports the smallest house in London to have been $1,200, and the largest $1,800. Haverly left for New York Saturday, and he states that the great success of the Mastodons will justify him in keeping them in England longer than first anticipated.—A. M. Palmer has been interviewed here by a Tribune reporter, and he states the following: His lease for Union Square Theatre has not been signed. He will open the New York season with Daniel Rochat, Sardou's new play. He announced his purchase of D'Ennery's play, The Chevalier de Lamoliere, and states that he will put it on the stage prior to its production in Paris. Among other new plays that he is going to produce are a new dramatization of Lillian, called The Banker's Daughter, and a new play after the style of Two Orphans. He declared himself very well pleased with Chicago, and, to use his own words verbatim, says: "Chicago is the best theatrical city in America, next to Boston and New York."—Harry J. Powers, Hooley's new treasurer, is a very courteous gentleman, and is liked exceedingly well by all who come in contact with him.—Joseph Whiting took C. M. Walcot's place in Union Square co. in False Friend this week. The change was quite an improvement.

Brooklyn.

Haverly's: The second season of this new and beautiful house was begun on Monday night of this week with a brief engagement of Haverly's Georgia Minstrels. Its first season was commenced on Oct. 6, 1879, and included 318 performances; the final one occurring on July 6 of this year, since which time the theatre has remained closed. For two years and a half after the eventful destruction by fire of the first Brooklyn theatre, on Tuesday night, Dec. 5, 1876, its site was allowed to remain idle, the owners of the property, Messrs. Kingsley, Keeney and McCue, not being able to arrive at a unanimous decision as to whether it was best to rebuild the theatre, or to erect upon the ground a building to be devoted to other uses. Finally, in the Spring of 1879, it was decided to rebuild the theatre, and in May of that year the work was begun. In order to destroy any unpleasant reminiscences that might be engendered by recollections of the fate of its predecessor, the new building was reversed. That is, instead of fronting upon Washington street, with the rear abutting upon Johnson street, as did the old theatre, the new house is entered from the last named street, while entrance and exit to the stage is had at the spot where formerly was the grand entrance to the first theatre. Thus, where the stage once stood is now covered by the auditorium; and where the great and fearful sacrifice of human life was offered up, is at the present time the locale where the player doth strut his brief hour upon the stage. During the early stages of its rebuilding, a lease of the new house was offered in vain by its owners to nearly every leading manager in the country. No one was found willing to assume the risk of what the majority of people thought would result in failure. But at last an applicant for it was found. Manager Haverly, after carefully weighing all the many opinions advanced pro and con relative to its rebuilding, determined to become the lessee of the new house, and to that effect at once closed with the owners for a term of years, with the privilege of renewals. Mr. Haverly's judgment in assuming its direction has proven to be good. The prejudice that it was thought would exist against any place of amusement that might occupy this site, has been found to be a delusion. The great majority of Brooklyn playgoers patronized it without scruple from the start. While those who protested that they would never under any circumstances enter the doors of the new Brooklyn Theatre, after being once induced to pay the place a visit, found their resolve flown to the winds, and speedily became the most regular patrons and ardent supporters of the establishment.

Park: This house will inaugurate the Fall and Winter campaign on August 30, with the Rentz-Santley Novelty troupe, under the management of M. B. Leavitt.

Court Square: This resort brought its season to a close last Saturday night, the final performance being devoted to a benefit for the management, Messrs. Callan & Haley. The performers in last week's programme numbered The Shamrock Four (Conroy, Daly, and Webster Bros.), Hughey, Haggerty and Alf Lawton, Georgie Melnotte, Thomas Malloy, John McCready, Johnson, and Dailey, Lou Arlington, Steve Sarsfield, and several others.

Items: Messrs. Hyde & Behman began the fourth season of their popular establishment on Monday night.—The Park Theatre, during the Summer recess, has been thoroughly redecorated.—Hyde & Behman's Theatre has also undergone a similar course.—We will note the above improvements next week.—Henry C. Jarrett will, it is announced, monopolize the stages of the Academy of Music, Haverly's, and the Park all throughout one week in September. He will present a concert company, the operetta of Cinderella and Fun on the Bristol, in the order named, at the above-mentioned places.

Cincinnati.

Highland House: Despite the wretched weather the second and closing week of the Juveniles has been a pronounced success, both artistically and financially. The Dunn children, Ida DeCourt, Fanny Tilton, Isaac Lasker and the Cohen sisters are worthy of particular mention for their excellent rendition of the various roles assigned them. The troupe appear in Lexington, Ky., 23d and 24th, and in Louisville later in the week. On the 30th they open at Hooley's, in Chicago, in The Little Duke. Major Pond's Grand Concert Company, including Isabel Stone, Fanny Hartz, R. Bateman, E. F. Weber, W. L. Vinal and George R. Titus, with George W. Colby as musical director, follow the Juveniles, opening on the 23d for a short season. John R. Pierpoint, last season of Pike's, officiates in the box-office. The Spanish Students return Sept. 5. The season at this house closes Sept. 15.

Heuck's Opera House: Tony Pastor and troupe inaugurated the season on 21st to a house packed to the utmost limit. The performance of the troupe has been so often reviewed in THE MIRROR that it is needless to go into details. Bryant and Hoey, in their musical act, the French Sisters, the Rankins and Harry and John Kernell, in their specialties, met with deserved recognition. Gus Williams, with his reconstructed version of Our German Senator, opens on 30th, followed by Charles L. Davis Sept 6.

Coliseum Opera House: The Power Paragon Comedy co. concluded a very successful engagement on 22d. Under the Willows held the boards until the 19th, when Rose Michel was substituted with the following cast:

Count De Vernay (a young Noble) ..... W. H. Power
Pierre Michel (an innkeeper) ..... W. H. Leake
Baron De Marsan (Prefect of the Seine) ..... E. C. McCall
Moulinett (Pierre's servant) ..... W. P. Sheldon
Baron De Bellevie (a rogue) ..... J. F. Ward
Martin Bernard (a goldsmith) ..... J. W. Power
Audre (his son) ..... Frank Dunbar
Officer of the Guard ..... W. Houghton
Turnkey ..... F. R. Stuart
Rose Michel (wife of Pierre) ..... Ida Van Courtland
Countess De Vernay ..... Mrs. L. F. Morse
Louise (daughter of Pierre) ..... Delia Palmer
Baroness De Bellevie ..... Ada Ward

The change in programme brought out the full strength of the co. and the play was presented in excellent style. As Count De Vernay, W. H. Power appeared to advantage, as also Ida Van Courtland in the character of Rose Michel. The troupe will present Dr. Clyde at the Soldiers' Home in Dayton 23d and 24th. Harry G. Richmond and co. in Our Candidate begin a week's engagement at the Coliseum 23d. The troupe has been strengthened since last season, and it is to be hoped the initial week will be successful. Harry Rowe and the regular stock co. 30th in The Argonauts.

Vine Street Opera House: Manager Snelbaker's season opened auspiciously on the 21st, fully 2,000 people being in attendance. The performance was decidedly the best of its kind presented at this house, although Charley Lord's genial face was sadly missed. Billy Buckley, Charles H. Yale, Maggie Kline, Mabel Gray, and Clara Willoughby were well received. The Magic Slipper (Cinderella in disguise) wound up the performance. In the latter Clara Willoughby developed considerable ability as a burlesque actress.

Grand Opera House: Closed. Reopens 30th with The Harrisons in Photos.

Pike's Opera House: Closed. Reopens Sept. 13, with Collier's Banker's Daughter comb.

Items: Col. Morris of the Ohio Circuit was in the city and attended the performance of Chimes of Normandy at the Highland House 19th.—J. H. Robb, the avant courier of Gus Williams' party, is in the city.—Tony Pastor's troupe open at the Olympic in St. Louis on 30th, and commence an engagement in Chicago Sept. 6. Manager H. S. Sanderson claims that the co. is having a remarkably successful season.—Harry H. Oppenheimer, a female impersonator at various variety halls, sucided 17th.—Raymond Holmes and wife, late of the Dayton Soldiers' Home co., after spending a few days with friends here, left for the East on 21st.—Judging by the Enquirer's comments upon the house-warming at Heuck's, Jim Collins must have neglected to favor Al Thayer with an invitation.—Harry Hapgood and wife left for New York 19th, as did Frank Harff of the Highland House on the 15th.—Manager N. D. Roberts was in the city early in the week, but left for Columbus 17th. Nick feels jubilant over his prospects for the ensuing season.—Marie Prescott and co. open the season at Cynthiana, Ky., 28th. The co. is made up of the following artists: Walter Benn and daughter, E. R. Dalton (leading business), M. D. Lacy, Mrs. E. R. Dalton and Mrs. E. M. Post.—Bob Miles has secured Salvini for a week in January.—Annie Barclay, a resident actress of considerable talent, is reported seriously ill in the city.—John Dingess, advance agent of the Tony Pastor troupe, left for St. Louis early the past week.—The Varneys, Thad, Maggie and Vivian, are billed for entertain

ments 27th and 30th at Ludlow, Ky., and Cumminsville respectively.—Manager Leavitt arrived in the city 15th and left for New York in the evening. Cincinnati is too small a place for Mike.—Harry Lewis, treasurer of the Grand Opera House, was in Louisville, Ky., the past week, arranging dates for the Juveniles.—Visions of Venice, something novel in the way of entertainment, will be produced at the Zoo 23d. The local journals are devoting considerable space to the affair and it will undoubtedly score a success.—The Cincinnati Orchestra leave for Cleveland 27th.—Chas. Callahan's successor on the Commercial, by way of variety, has failed to clip from THE MIRROR his usual quota for the Sunday issue, and in consequence his columns exhibit a scarcity of dramatic items. Charles F. McLean, the accomplished young man who temporarily fills the dramatic editor's chair, was for a short season connected in same capacity with the defunct Times, and was chiefly noted for his utter incapacity while officiating in that position.—Bob Garnella of Nick Roberts' Humpty Dumpty party left for Columbus during the week.—Mother and Son will constitute the main attraction presented by Marie Prescott during her Kentucky tour.—THE MIRROR is steadily increasing its Cincinnati circulation.

Philadelphia.

Walnut (George K. Goodwin manager): The Howards, with Uncle Tom, did a fine business last week, notwithstanding the very hot weather. 23d, there was a large audience to see the Graves comb. in Four Seasons. Of course there are four acts, in each of which one of the seasons is represented by appropriate scenery, and of course in such a theatre as this the scenery was good. The piece is a rather pretty love-story, interspersed with a great deal of fun, in which, in more than one sense of the word, there is much variety. There are nine people in the cast: an American farmer, a village banker's son, an Irishman, a Dutchman, a "cullud pusson," a village belle, a schoolmistress, a French poultry-maid (?) and a Yankee dairy-maid. The farmer loves the belle, who is his ward; the belle loves the banker's son, who is at first the villain of the play, but reforms in time. Before he reforms, he makes love to the belle and to the schoolmistress, both of whom love him. After he becomes good and moral he takes the schoolmistress; the farmer takes the belle, who discovers that she loves him; the Dutchman takes the French girl, the Irishman takes the Yankee girl, and the "cullud pusson" plays the fiddle, accompanied by the orchestra, whilst the others eat supper, at 11 o'clock, as the curtain falls. There is a good skating scene, and there is a rehearsal in a barn, which allows the specialists to do some capital and very amusing work. J. H. Rowe as the farmer, W. F. Carroll as the Irishman, and George B. Radcliffe as the negro, were the best of the male performers. Annie Wakeman was satisfactory as the village belle, and Lulu Delmay and Georgie Parker were pleasing and graceful in their specialties. The piece is a success, and is one of the best of its kind. This week Rice's Surprise Party will rehearse, preparatory to their appearance 30th. Their repertoire consists of Revels, Horrors, and Hiawatha. Topsy Venn, from London (whose portrait graces THE MIRROR), will take Miss Atherton's roles.

Park (George K. Goodwin manager): Last week Civil Marriage drew very poor houses in spite of the good acting of John Jack and Annie Firmin. Ex nihil nihil fit, and Civil Marriage is not an attractive play. This week, Mr. Jack does Falstaff to Miss Firmin's Prince Hal, and they also give East Lynne and Coralie, 30th, F. F. Mackay and Louise Sylvester in Our Flirtations, by Mr. James Bird Wilson of California.

Chestnut (Charles S. Morley lessee; William H. Daly manager): The opening of the season will take place 30th, with Mitchell's Pleasure Party in Our Goblins. Levy will honor the occasion with a cornet solo.

Wood's Museum (George Wood manager): Business last week was exceedingly good, the bill being Father Oak and Two Lives for a Life (The Charcoal-Burner). At matinee on Monday East Lynne was given. Miss Wallace, as Isabel, did some excellent work, and Miss Ottolengui handled Barbara Hare with judgment and finish. Miss Saphore played Cornelia Carlyle, and in this and similar roles her acting merits high praise. Mr. Wood has a strong company, and J. W. Reynolds, his stage manager, works well and ably. A Scrap of Paper this week.

Items: The National Theatre opens 28th, with W. J. Thompson's Electric Lights and his big dogs Hero and Jeff.—The Grand Central throws its banner to the breeze 28th.—At Eleventh Street Opera House, the Carncross Minstrels will hold forth 30th with a strong co.—The Great London Circus, with a great many names and with ten tents, will begin to gather in the shekels Sept. 13.—Whether or not Sara Bernhardt's dresses cost as much as report says, I doubt that they surpass Annie Firmin's. Miss Firmin wears, in Civil Marriage, a purple cashmere purchased in Delhi. It is embroidered in white silk, and the work took six months of steady labor.—There is another dress of black velvet, from Genoa, made in Paris by Mme. Merlot, which is very handsome. As regards a China crape shawl, bought in Hong-Kong, I think that it would be cheap for $2,000, and Miss Firmin says that the embroidery work took two men one year, one man passing the needle through one side, and the other passing it back. Mr. Jack showed me curiosities and relics enough to stock an art museum. He has evidently been around the world.

Connecticut.

NEW HAVEN.

The time for scrubbing, sweeping, dusting and repairing in our three houses is about over. Carpenters and painters have all been called in, and the city can congratulate itself upon having as cosy and tasty arrangements for its theatre goers as any of its provincial sisters. The season has opened early, and a glance at the managers' books shows every prospect that amusements will be showered upon us in well-chosen profusion. It is a notable fact that New Haven has annually a good share of shows which boast of more than average excellence. Whether it comes from the fact that it is a university town, that our managers are wide-awake and business-like men, or that our people know how to patronize a fine performance when it comes, we will not attempt to answer, but leave it to the smiling managers of successful companies. The authorities favor us with the following announcement of cos. booked for the near future: Proprietor Pech of the Grand Opera House promises us for the 30th Haverly's Minstrels; Sept. 3, Mrs. Joshua Whitcomb; 4th, Snelbaker & Benton comb.; 7th, Bartley Campbell's Galley Slave; 11th, Slaven & Smith comb., and others which may better appear in a later letter.

At the New Haven Opera House we are to be treated by Manager Near to Aberle's Minstrels 24th, closely followed by Our Gentlemen Friends, Stategists, Fanny Davenport, Mary Anderson, etc.

The Carll Opera House is now essentially completed, and will be opened during the latter part of the coming month. Proposals have been received from many managers who are anxious to christen this elegant temple. We hope soon to be able to give the full particulars of the arrangements made for the interesting occasion.

HARTFORD.

Roberts' Opera House (W. H. Roberts manager): J. Rial's Humpty Dumpty party were here on Wednesday night, and as it was only their second night on the road, we forbear to criticise further than to say they have some very good people and some very otherwise, but they may work in all right if the co. lasts. This week we are to have Aberle's Minstrels on Thursday night, and Haverly's Genuine Colored troupe on the Tuesday following.

New National Theatre (J. K. Newton manager): The following people are to open 23d.—Thomas and Heeney, Etzeltine Sisters, Jen and Georgie Powers, Howard and Sanford, Emma Rice, Belle Fairmount, Lottie Russell, Minnie Lawton; the whole under the stage management of Frank Harrison.

BRIDGEPORT.

Opera House (Theo. Keeler manager): The season opened 16th with Rial's Humpty Dumpty and Specialty troupe, to a crowded house. Prof. Parker and his troupe of trained dogs were the hit.

Item: P. T. Barnum's Circus will take up its permanent quarters in this city about Nov. 1. Mr. Barnum has secured a piece of ground covering about five acres, where he will immediately erect buildings. A special building will be erected and properly heated for training elephants, giraffes, horses, ponies, etc.

MERIDEN.

Wilcox Opera House (T. H. Delavan manager): Annie Ward Tiffany opened the season 16th, with Prejudice, followed 17th by The Child-Stealer. Miss Tiffany made a very favorable impression. 20th, Jay Rial's Pantomime troupe attracted a packed house at popular prices. Show good. Mrs. Josh Whitcomb 28th. Snelbaker & Benton's comb. and George Holland's Our Gentlemen Friends, early in September.

Items: Grimaldi of the Rial troupe introduces a nursing pig. It takes the bottle.—Managers are exceedingly courteous to THE MIRROR correspondent here.—The coming season promises to be a very prosperous one.

Colorado.

DENVER.

Palace Theatre: Maud and Frankie are booked for 23d. Donnelly and Drew, the Irish impersonators, have resumed partnership and start for New York in a day or two, to join Leavit's Rentz party. The programme now consists of The Rival Artists, the opening sketch, Etta Le Claire, song and dance; Ella Davis, vocalisms; Estelle Wellington, song and dance; Foy and Thompson, Ethiopian monarchs; Della Wallace, serio comic; John Doyle, in The Irish Morning Glory; Annie Hart, serio-comic; Sophia Duncan, vocalisms; Belle Boyce, ballads; Wally West, song-and-dance; Cora Vane, songs, concluding with an afterpiece by Harry Montague, entitled Night Hawks. Mr. Montague thinks this his best effort.

The London: A variety hall has been lately opened on the corner of Blake and Thirteenth streets, with the following well-known variety talent—Messrs. Mulligan and Morris, Lizzie Mulvey, Nellie McCormick, Du Cro Sisters, Nellie Angloe, and Mr. Charles Thompson. Mr. Thompson has charge of the performance, and is succeeding in filling the house nightly.

Items: Messrs. Love, Thall & Co. have completed arrangements with Mr. Jack Langrishe to open a theatre in the Democratic wigwam, corner Lawrence and Sixteenth streets, Saturday night the 21st. It will be legitimate, and Mr. Frank Roche and Mrs. Langrishe will sustain the leading parts.—California Through Death Valley co. are playing the mountain towns, but return on 23d for the benefit of Mr. Will L. Visscher, the John Henry of the co. Electricity is the piece named, it being one of the gentleman's own productions, and never having been before produced on any stage. The local press are predicting success, as Mr. Visscher was formerly local reporter on the News here.—It is now estimated that the new opera house will cost $300,000.—The Figaro, a local newspaper making some pretensions in the theatrical line, is having a racket with the Palace. What they expect to accomplish I cannot see, for the reputation of this theatre is too well established to sustain any injury from such a source.—I am informed by Messrs. Alvord & Co., booksellers, that they are increasing their orders for THE MIRROR almost weekly.

District of Columbia.

WASHINGTON.

National Theatre: (John W. Albaugh manager): Will open Sept. 6.

Ford's Opera House (John T. Ford manager): Will open 30th, with Fun on the Pacific.

Summer Theatre Comique (Jake Budd manager): Coraline's Statue troupe, Louis and Emma Alfredo, La Martine Brothers, Sharpley and West, Charles H. Stanley, Thatcher and Hume, Redmond and Blake. Jake Budd in The Starving Maniac; or, Dr. Tanner's Rival.

Delaware.

WILMINGTON.

Grand Opera House (Jesse K. Baylis manager): 28th, Uncle Tom's Cabin, under H. G. Clark's management; 30th, C. L. Graves' Four Seasons; Sept. 6, one of John T. Ford's attractions; 18th, Frank I. Frayne; Oct. 4, Joseph Jefferson and Mrs. John Drew in The Rivals.

Georgia.

ATLANTA.

De Give's Opera House: The excellent improvements are worthy of note. The original gallery has been lowered about a foot and advanced over the auditorium about four feet. The front seats in this second gallery will now be the choicest in the house. Directly over the old gallery has been placed a third tier. The walls under these galleries are of polished boarding. The private boxes have been so arranged as to command a better view of the stage, and the stage itself has been widened two feet. The house will be ready for opening Sept. 24. The Big Four Minstrels will be the attraction, followed by Annie Pixley, Mary Anderson, Ada Cavendish, Fanny Davenport, Barlow, Wilson, Primrose & West's Minstrels, Roberts' Humpty Dumpty, Kate Thayer, Rice's New Evangeline, Emma Soldene's Blondes, Strakosch Concert co., Herne's Hearts of Oak, Huntley's comb., Herrmann, Leavitt's Burlesque co., Oliver Doud Byron, Minnie Palmer, Robson and Crane, Lotta, Haverly's Widow Bedott, Milton Nobles, Tony Denier, Lawrence Barrett, Ford's Galley Slave co., Rentz Santley Minstrels.

Item: It is rumored that Mr. William Markham, owner of the Markham House, contemplates building an opera house in the rear of his hotel.

MACON.

Ralston's Hall (Turpin & Ogden, managers): The house is undergoing a thorough renovation throughout. Bill Arp, under the management of Cornelius Willingham, will be the first to start the ball in motion, in one of his famed humorous lectures, early in September. The Big Four Minstrels Sept. 23. Following combs. are booked, and list increasing: October—Adele Belgarde, Barlow, Wilson, Primrose & West's Minstrels, Mme. Rentz's Female Minstrels, John T. Ford's Southern Comedy co. in Fun on the Pacific, Alice Oates; November—Mme. Zaretta's Blondes; December—Barney Macauley, Pat Rooney, Robson and Crane; January—Pirates of Penzance, Banker's Daughter, Oliver Doud Byron; February—Lawrence Barrett, J. K. Emmet, Milton Nobles, Mr. and Mrs. George S. Knight, M. B. Leavitt's attractions; March—Mary Anderson.

The Arena: Coup's Circus and Durand's ditto will begin billing in a few days.

ROME

Nevin Opera House: Following are booked—Templeton's Star Alliance co., Frank Mayo, Barlow, Wilson, Primrose & West's Minstrels, Adele Belgarde, Barney Macauley, Jasper's Pathfinders, Denier's Humpty Dumpty, Milton Nobles, John T. Ford's co. and Fanny Davenport. Many others have written for dates.

COLUMBUS.

Springer's Opera House (F. J. Springer manager): R. E. Stevens, manager for the Hoey and Hardie comb., has arranged for Child of the State Nov. 11.

Indiana.

VINCENNES.

Green's Opera House (William Green proprietor): The building is nearly completed. P. J. Toomey, assisted by Simon Moesta, having completed stage, scenery, etc., and having received a peremptory call to St. Louis, returned home 20th.

Items: Stella Mason, having perfected arrangements for coming season in New York, returned 16th.—Charles P. King, burlesque and specialty artist, returned home 15th.—N. B. Shimer will probably open a variety hall here.

Arena: Barnum's Circus Sept. 20.

RICHMOND.

Tony Pastor, who was to have opened the Grand 20th, has cancelled. W. E. Kiefer of this city joined F. G. White's Dramatic co. at Indianapolis last week. The exterior of Phillips' Opera House is being greatly improved under the free use of the painter's brush. P. D. Courtney's Big Four comb. of tight rope walkers and trapeze performers gave several exhibitions last week. Their acts are far superior to those of like character witnessed in circuses.

LAFAYETTE.

The Great Inter-Ocean Circus came 9th to two very large crowds. The Indiana Saengerfest will occupy the Grand Opera House 23d, 24th and 25th, and the work of repairing the same will be commenced immediately afterward.

TERRE HAUTE.

The past week has been bare of events. P. T. Barnum's Greatest Show on Earth billed for Sept. 17.

Iowa.

CEDAR RAPIDS.

Following are booked: John Dillon, Sept. 14; Harry Webber, Oct. 30; Leavitt's Vaudeville co., Nov. 4; Mr. and Mrs. Knight, 11th; Holman Opera co., 17th; Frank Mayo, Dec. 23; Golden Game co., Jan. 28; Geo. Holland, Feb. 24; Annie Pixley, March 2; Maggie Mitchell, 4. Mary Anderson, John T. Raymond, Collier's Banker's Daughter co. and others have written for dates.

DUBUQUE.

Opera House (G. D. Scott manager): This house having been thoroughly refitted, will be opened 27th by Gulick and Blaisdell's attraction No. 2 in Nip and Tuck in Private Life, by a strong co., supporting Mr. Harry Webber.

Items: Turner Hall was packed 15th on the occasion of the presentation of The Two Galley Slaves, by the new co., giving good satisfaction.—Mariana, a drama in five acts, will be the next attraction on the 22d, with strong cast.—The prospects for a big season are good.—Goodwin's Frolicques booked for Sept. 27, but will perhaps play Fair week if they can be secured for those dates.

COUNCIL BLUFFS.

Dohany's Opera House: Following booked for September—Harry Webber, Gulick and Blaisdell's comb., 3d; Leadville Minstrels, 14th; Blaisdell and Gulick, 18th; Mackay-Sylvester Dramatic co., 30th.

Illinois.

BLOOMINGTON.

Grand Opera House (Tillotson & Fell, managers): Has been quiet the past week. This house opens the season Sept. 1 with the New York Criterion Comedy co., which will remain three nights, playing Freaks and Serious Family; to be followed on the 4th by Z. Sprague's Georgia Minstrels No. 1, Frank Gibson manager.

Durley Hall (Dr. George S. Smith local manager): The Gulick-Blaisdell Guaranteed Attraction No. 1, John Dillon in Electric Light, August 19, to a small house, it being too warm for people to turn out. This play will hardly please theatre-goers; there is not enough of it. Dillon, as he always is, was good. Miss Eugenia Blair, formerly with Galley Slave co., takes the part of Eva Day and is really good. Florence Herbert co. at this hall for Fair week, commencing August 30.

Items: Mr. John Hooley, Jr., formerly treasurer of Hooley's Theatre, Chicago, has taken the road as treasurer and acting-manager of Gulick-Blaisdell Attraction No. 1, Electric Light, joining the co. at Bloomington, Ill.—Messrs. Tillotson & Fell are organizing a small concert co. to take the road soon, of which Miss Lillian DeGarmo, dramatic reader and elocutionist, will be a member.

QUINCY.

Opera House (Dr. P. A. Marks manager): Amusements for the past two months have been fewer than has been known for some seasons past. The season, however, promises to be exceedingly attractive for amusement-goers. Bookings as follows: Criterion Comedy co. Sept. 8; Collier's Union Square co., M. B. Leavitt's cos., Sol Smith Russell, Harry Weber's Nip and Tuck, Buffalo Bill, Maggie Mitchell, Mr. and Mrs. George S. Knight, John McCullough, F. F. Mackay and Louise Sylvester, Janauschek, Frank Mayo, Hall's Strategists, Mrs. Scott-Siddons, T. W. Keene, Milton Nobles.

Item: Barnum's Circus 25th. Charles Gayler, dramatic author and representative of the newspaper department of the show, was in the city early in the week.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman manager): John Dillon and co., or, as it is known, "No. 1 of the Gulick Blaisdell Guaranteed Attractions," appear 23d in Dillon's new play, The Electric Light.

Adelphi Theatre (W. H. Laird proprietor): Business, owing to the heat, has been light during the week. Mons. Niblo was added to the co. 16th; balance same as last week.

Item: Barnum's Show comes Sept. 8.

AURORA.

Opera House: 16th, John Dillon in Electric Light, to a small but highly-pleased audience. 27th, True Devotion; 28th, matinee, Uncle Tom's Cabin, and evening Black Diamond—all by Ben Cotton co.

Item: The A. A. A. have supplied the Opera House with a new drop-curtain, which is very pretty and at the same time much needed.

Kentucky.

LOUISVILLE.

Macauley's Theatre: Referring to your editorial note, stating that you had positive information that bookings were being made for this theatre, Mr. John T. Macauley assures me that this is not the case, and that my statement that no arrangements had yet been made for the opening was quite correct.

Opera House (William A. Warner manager): Still undergoing alterations, under the superintendence of Messrs. Brooks & Dickson. Opens Sept. 13.

Knickerbocker Theatre (N. Borden proprietor): Very good co. this week and large houses. The favorites are Dooley and Tenbrooke (second week) and Sage Richardson—all first-class artists.

Metropolitan Theatre (Locke & Snelbaker, managers): This renovated and reorganized theatre opened last Monday to an immense audience. The programme, of which we gave a sketch last week, seemed to hit the taste of the patrons, and was of a very lively character.

Woodland Garden (N. Borden proprietor): Abbey and Hickey's Spanish Students have been attracting large audiences during the week.

Items: Will Lavake has accepted an engagement with Barlow, Wilson, Primrose & West's Minstrels, and leaves here to commence rehearsals at Syracuse, N. Y., for the opening 21st.—Brand's Cincinnati Orchestra give two concerts at Phœnix Hill on Sunday.

Massachusetts.

SPRINGFIELD.

Opera House (W. C. Lenoir manager): Jay Rial's Humpty Dumpty 18th and 19th, to big business. Show fair. This week we have Jac Aberle's Minstrels 28th, and Snelbaker and Benton comb. Sept. 1.

Items: Pinafore on the river drew immense audiences five evenings last week. Frank Hayden of Providence took the part of the Captain.—The Whitings, Charles and Annie, variety artists, have been in town for the past two weeks.

FITCHBURG.

Booked: 26th, Heyward Bros.' comb.; Sept. 27, My Partner; Oct. 13, George Edgar; 25th and 26th, James Holbrook; 29th, Thayer, Smith & Moulton (attraction unknown); Nov. 11, Buffalo Bill.

HAVERHILL.

Rentz Santley Novelty troupe 31st; Aberle's Minstrels Sept. 6; Clark and Marble's Tile Club Sept. 27.

Maryland.

BALTIMORE.

Ford's Opera House (John T. Ford proprietor): Fun on the Pacific drew large houses this week, and its light, breezy music and many comical situations served to keep the audiences in the best of humor. The piece was brought here for the first time during the Winter holidays last year, and again produced at the close of the season, but it is now presented in its remodeled form, and the improvements are so many and so great that it is almost impossible to recognize it. The co. appeared to advantage. Marie Bockel as Jenny Sunnyside was very much at home, and sang the music allotted to her charmingly. The waltz song from the Pirates she was obliged to repeat every night. Blanche Thompson made a neat and pleasing part of Mattie Gray. Miss Thompson is a conscientious, painstaking little actress, and whatever she may have to do, does well. Miss Mackenzie, Miss Stembler, Mrs. Rouse and little Lillie Parslow were excellent in their respective parts. Whether Frank Cushman's part fitted like a glove, or whether he made it fit, we cannot say; at all events, he had an ovation every night, and was applauded so much and encored so frequently that he stepped to the foothights and requested the audience to come on the stage for a few moments, as he could not come out any more. George Denham was, as usual, very funny, and Herbert Archer made a fine Dr. Dudley. Fun on the Pacific will be repeated on Monday and Tuesday evenings; Wednesday, Thursday and Saturday, Two Orphans will be given by the same co. which played it so successfully through the South last season, and on Friday, for George Denham's farewell benefit, Pinafore, with Mr. Denham's great impersonation of the Admiral, Miss Bockel as Josephine and Miss Mackenzie as Hebe.

Front Street Theatre (Kelly & Collyer managers): The management have every reason to congratulate themselves on their opening week. It was a successful one both artistically and financially. The variety portion of the programme was very fine. Mealy and Mackey, Irish sketch artists, did one of the most refined and neatest acts seen here for some time. The American Four, Pettengill, Gale, Daly and Hoey, were excellent in their acrobatic songs and dances. Bob Slavin, with his pathetic (?) ballads, moved the audience to tears—they laughed until they cried. Max Arnold's Dutch business and Commodore Foote's dancing completed the olio. The drama, Argonauts of 49, was given in good form both as regards acting and stage setting. Mr. J. H. Rowe was the very picture of a '49-er, and brought out effectively the strong points of the character. Frank De Vernon played Rodney Clay very creditably, and George Parkhurst made Philip Vail the blackest kind of a black-hearted villain. Bertie Maywood, Jennie Christie and Eloise Richings were quite up to the mark. Next week, Charles Thornton in the sensational drama of Simon Kenton. The olio will include the American Four, Williams and Carey, Hagan Bros., Charles Redmond and Georgie Blake, Frank Lewis, Clark Gibbs, Commodore Foote and Max Arnold.

Monumental Theatre: Through the kindness of Manager Kernan your correspondent was shown through his new theatre. The change is so complete that the oldest habitue of the house will not recognize it. The auditorium in the old building, it will be remembered, was situated on the second floor, and the only way of reaching it was by means of a single staircase in the front of the house, which in case of a panic would have been an inefficient and dangerous mode of exit. This is all remedied by the new improvements. The stage and auditorium are lowered to the first floor, a handsome lobby takes the place formerly occupied by stores in front of the house, and there are now four distinct entrances instead of one. The interior of the building at present is 112 feet in depth, 65 feet in width and 45 feet in height, and the stage 45 feet deep, 42 wide, and from floor to roof 55 feet. The auditorium has a seating capacity of 1,700, as follows: Parquet and Orchestra, 600; Balcony, 500; Amphitheatre, 600. In addition to this there are four private boxes, two on each side, and above the amphitheatre a gallery which will seat a hundred, which will be set apart for colored people. The house will be heated by steam, and the ventilation will be complete. The first and second floors are furnished with 1,100 patent folding chairs, which will be upholstered in plush and red leather. The lobby is 65 feet long, 15 feet wide and 15 feet high. Below this is the smoking-room and restaurant. On every floor there are retiring-rooms on opposite sides of the house, for ladies and gentlemen. The dressing-rooms are below, and on the right of the stage, as is also Manager Kernan's office. The officers of the house are: Mr. Ad. Kernan, manager; Charles Howard, stage manager; J. Mullay, advertising agent. Hugh Kernan will preside over the box-office. Annie Ward Tiffany will open the house on the 30th, with the popular melodrama The Child-Stealer. She will be supported by the new stock co. of the theatre, which includes George M. Morton (formerly of Fifth Avenue and Madison Square Theatres, New York) as leading man; John McDonough, Charles Banks, Harry Linson, Joseph L. Mason, Harry Smith, Charles Fleming, Lillian Travers, Addie Worrell, Kate Somers, Kitty Pell, Emma Howard, Blanche Vernon, Addie Nelson, Ida and Melissa Staples. The following specialty artists will also appear: Kate McDowell, balladist; Seamon, Sommers and Girard Brothers, acrobatic song-and-dance artists; Reynolds and Walling, sketch artists and vocalists; Alfred Valjean, juggler, and Prof. Sawyer, musical wonder.

Items: J. H. Rowe goes next week to Philadelphia to play in C. L. Graves' Four Seasons.—George W. Denham, after this week, severs his connection with Mr. Ford and goes on the road with a company of which Blanche Chapman (Mrs. H. C. Ford) and Ella Chapman and himself are the leading features.

Michigan.

DETROIT.

Detroit Opera House (Joseph Brooks proprietor): Interior improvements still in progress, but all will be finished in time for the opening of Robson and Crane Sept. 6. John McCullough follows 13th.

Grand Opera House (C. J. Whitney proprietor): Business commences again Sept. 13, with Lawrence Barrett the attraction, for one week. Following is a complete list of the co.: Louis James, John Wilson, Archie Cowper, B. G. Rogers, Charles Plunkett, P. Barton, D. Boucicault, Jr., P. Stevens, C. Hawthorne, G. Davidson, G. Mosley, R. C. Hudson, Marie Wainwright, Kate Meek, Anna W. Story and Mrs. Plunkett.

Coliseum (James O'Neil proprietor; C. O. Wright manager): Opens the season 30th, with greatly improved facilities, having been refitted all through and provided with electric light and new scenic effects. The usual vaudeville programme will be given.

Theatre Comique (Max Redelsheimer manager): This house has been thoroughly overhauled and redecorated. Reopens for regular season 30th. J. P. Hill is stage manager.

Miscellaneous: A new co. has been organized here under the management of Richard Bradel for the production of German theatricals. Mr. Bradel has arranged a continuous circuit of the following six places: Detroit, Cleveland, Sandusky, Toledo, East Saginaw and Saginaw City. One performance will be given weekly in each city. Open at Whitney's 30th, and appear at Detroit every Monday during the season. The co. comprises R. Bradel, director; Henry Maret stage manager; Mrs. Minna Ostermann, Sophia Muhlbach, Mrs. Amalie Frank, Mrs. Auguste Buttner, Mrs. Emma Holfelder, Minnie Ostermann, August Frank, Leonard Holtelder, Julius Pinver, Gustav Kahn, Bruno Grosser, Franz Watter and Gustav Ostermann.—The new Music Hall is now nearing completion, and the work is being rapidly pushed so as to have it in readiness for the concerts, which begin 30th and extend to Sept. 2 inclusive. A guarantee fund of $4,000 has been raised by subscription to assure the payment of all expenses. Everything promises a fine success.—Charles Shaw, the treasurer of the Detroit Opera House, was married Wednesday evening to Miss Edith Perrin of Chatham. Their future home will be in this city.—George J. Common, formerly with C. J. Whitney, left for New York 21st, to fill a position as agent with Brooks & Dickson. He has many friends in Detroit, who all wish him success.—John McCullough opens the new Opera House Ypsilanti, Sept. 20.—Lawrence Barrett begins his season at Milwaukee Sept. 6.—William A. McConnell leaves this city next Thursday for New York, where he takes the position of business agent for John McCullough.—Lyman Wheeler, who has been teaching for some time in Detroit, returned to Boston last Sunday.

GRAND RAPIDS.

Smith's Opera House (William B. Smith manager): Opens 23d with the following co.: William Scott, stage manager; Lynn Sisters, Cogill Bros., C. H. King, Rice and Barton, Grace Garland, Lotta Forrest, Nellie West, Maude Clifford, Lillie Harris, Emma Sylvester, Helina Wentworth and Mamie Carton.

Items: C. J. Whitney made us a flying visit 18th, and has arranged for the appearance of Lawrence Barrett during Fair week, which opens Sept. 21.—Powers' Opera House opens Sept. 15.

ALBION.

Opera Hall (M. C. Moore manager): 24th, Cheney Sisters. Remenyi Concert co. Sept. 15. Mr. Moore has leased this house for a term of years, and is putting in new scenery and dressing-rooms and making other improvements.

Minnesota.

MINNEAPOLIS.

Criterion Theatre: Messrs. Bryton & Carver have rechristened their house with this title.

The following is the staff and co.: C. P. Spaulding, treasurer; P. Clausen, scenic artist; F. G. Campbell, stage manager; Charles Titus, prompter; H. Silloway, machinist; M. McCarthy, properties; Stock—Fanny Reeves, Clara Baker, Mollie Maeder Steele, Clara Douglas, Mrs. F. G. Campbell, Cora Redfield, Edith Sessions, Carrie Moore, Jennie Wildman, Mrs. C. B. Hawkins, William Loyd, E. A. McDowell, Fred Hight, C. B. Hawkins, Alfred Selwin, William Melborne, Percy Shelley, Clarence Handyside, Charles Titus, George Groves, C. E. Emory and Frederick Bryton. Retaining some of the old favorites, the co. is a strong one, and is now in active rehearsal to open 30th. Till then, with the exception of an amateur performance, we will have nothing in the theatrical line.

ST. PAUL.

Opera House: Will remain closed up to Sept. 1. Nothing booked for present month. Theatricals and everything in the amusement line very quiet.

Missouri.

ST. LOUIS.

Uhrig's Cave: The Spanish Students, on 15th, closed one of the most remunerative and successful engagements ever played in this city, and it did much toward helping the plucky managers, Messrs. Collins & Short, out of the losses caused by the incessant storms early in their season. During the week just ending, the Laurent-Corelli troupe, reinforced by several others, gave a splendid representation of Girofle-Girofla, Henri Laurent as Marasquin, Gus V. Hall as Mourzook, Cutler as Bolero, and Knight as the Pirate Chieftain, Blanche Corelli as Girofle-Girofla, Emma Howard-Metlar as Pasquita, and Charlotte Hutchings as Aurora. The cast could hardly have been improved upon, while the chorus and orchestra were very fine, the costuming and mounting being very handsome. On Wednesday evening Manager Collins took a benefit to a large attendance, Flora S. Pike assisting in vocal solos. Girofle-Girofla was presented. Miss Hutchings has been tendered a benefit by her friends for Monday evening, and Chimes of Normandy will be given, with the beneficiary in her splendid role of Germaine. Fatinitza is promised for next week, and this will probably close the season.

Miscellaneous: The Globe Theatre has been presenting as an attraction the past week an old St. Louis favorite, George W. Mitchell, in The Lost Heir.—At Escher Bros.' Alhambra a fine variety bill is being presented; the place is run on orderly principles, and the show is a good one.—Robert Nickle, the Prestigatateur, is giving exhibitions at the Thalia Garden.—Edwin Wright, with his new luminary, Roshelle, will start on the road Sept. 6.—John J. Collins, stage manager for McCullough, and Mr. J. H. Shewell, one of the co., will join their organization Sept. 2.—George B. Berrell and wife will join Huntley's comb. at Hopkinsville, Ky., about the 27th.—Charles Gayler, advance agent for P. T. Barnum, has been in town for the past ten days attending to the preliminary newspaper work.—M. Louis Nathal leaves this week to join the Rice Evangeline party.—A report was circulated that the Canterbury Variety Theatre of this city has been ordered by the police board to discontinue its performances. The notice was not a general one, but only to the effect that Sunday performances be stopped.—Mrs. Aug. Foster, heavy woman of McCullough's co., will soon leave to join the company.—The St. Louis orchestra did not give its regular concerts on 17th, many of the members having gone to Chicago. The concert will be resumed this evening at Schnaider's Garden; Prof. Louis Mayer, the director, deserves great credit for his skill, energy and enterprise.—Manager Charles Spalding is not expected home until Oct. 1.—Treasurer E. E. Zimmerman of Pope's Theatre has gone to New York on a brief visit.—Manager Charles Pope will arrive home in St. Louis next week; en route he takes a week's rest at Buffalo, N. Y.

Theatrical Openings: 30th, the Olympic Theatre will open with Tony Pastor's troupe.—Pope's opens Sept. 6. with the Stewart Family, Australian stars.—The Grand Opera House opens Sept. 6, with Milton Nobles in The Phœnix.—Extensive preparations, alterations, and improvements are going on at the Theatre Comique, which will open Sept. 6, with a variety performance. Later on several dramatic stars will appear in rapid succession.

ST. JOSEPH.

Tootle's Opera House (Milton Tootle proprietor; C. F. Craig manager): Nothing this week. Manager Craig, recently appointed, says they cannot give dates in future for publication, but it is to be hoped he will speedily see the folly of thus putting his house under a bushel, for I am sure when he sees the disadvantage of obscurity, he will discover it to his interest, and not that of THE MIRROR, to have his house freely before the profession.

New Ulm Garden (Joseph Augsten proprietor; John J. J. Stork manager): New face—Maria Rutherford. Departures: Pierce and Bell (to Springfield, Mo.) and Cory Sisters.

Apollo Garden (George Fredericks proprietor; Ed Howard manager): Closing 22d. James Holly, Harrison and Leary, and Blanche Harrison, to Denver. Opening 23d: Johnny Smith, Annie Raymond, Mullen and Maurettus. Miss Jennie Montague has been re-engaged for another week. H. Alton (of Howard and Alton) is in the city taking a lay-off, preparatory to the opening of the Apollo Theatre (formerly Comique) in this city, which will take place Sept. 1. The building is just now undergoing extensive repairs, and will open under bright prospects and good management.

Arena: 13th, Barnum showed to over 10,000 people. Zazel met with a painful accident while attempting her cannon act. As near as I could learn, the piece was prematurely discharged, and the lady not having a firm foothold the shock doubled her up, and she struck her knees against the bore of the gun. So sudden and violent was the shock that her flesh was split open from the hips to ankles. She was removed insensible, but later averred she was not seriously injured, and that she would do her act at the next place. But I fear the little woman is worse off than she cares to admit.

New Hampshire.

MANCHESTER.

Smyth's Opera House (A. D. Stark manager): Henderson & Crane's Dime show have been playing all the week to good business. The entertainment is well worth the price of admission. The best features were the fine club-swinging of Charles Hoey and the German business of George Kaine. Next week another Dime show (Henderson's) holds the boards. The coming dramatic season promises to be the best ever known here. The following cos. are booked: Aberle's Minstrels, 31st; Kate Claxton, Sept. 3; Snelbaker and Benton's comb., 9th; Fun on the Bristol, 13; Pat Rooney, 16; John A. Stevens, 20th; Clark and Marble's Tile Club, 21st, and Aldrich and Parsloe's My Partner, 30th.

Item: J. T. Stafford of Brooklyn has charge of the work on the new opera house. It is now announced that it will be completed by Dec. 1.

New York.

BUFFALO.

Academy of Music (Meech Bros. proprietors): The attendance throughout the week to witness the performance given by the Sol Smith Russell comb. in Edgewood Folks was, all things considered, very fair. The weather was warm, the season is early, and a great many of our best people, of the class who give life and encouragement to the theatrical world, are still out of town. Still, we look for their return soon, and consequently better attendance at the places of amusement. There is a great deal in the play presented by the Sol Smith comb. to attract the amusement world. However, it will stand considerable pruning. Some of the dialogue is too prosy. The work allotted to the members of the excellent co. might, to a considerable extent, be shortened, and that of J. Adolphus Gilson be dropped out entirely. Mr. Warmington makes all there is of the part, and that little, at its best, is superfluous. Mr. Russell is, of course, inimitable in his specialties. The many different characters assumed by him are none of them overdone, and he more completely loses his individuality than any character delineator that we have had the pleasure of listening to in a long time. Charles Rockwell fills the part of Rev. Arthur Melville to perfection. He is a very pleasing actor, and won many admirers during the week. Sol Smith is very good in the part of the Deacon. Fosdick Skinner is well represented by Walter Lennox, albeit he enthuses a little too much. Mr. Lanergan, the able stage director, plays the part of Ferguson to perfection, while the rest of the male characters of the piece are well taken care of. The prominent female character of the play, Faith Hardwicke, is well taken care of by Carrie McHenry. Mattie Earle is an ever pleasing actress, and makes all there is of the part of Annie Dilloway. Nellie Taylor plays the part of Hulda Jane Hardwicke pleasingly well, while Mrs. Sol Smith seems, like everything she undertakes, to be particularly fitted for the character assigned her. It always is a pleasure to see this lady on the stage, and the character of Phœbe could not be better presented than is done by Mrs. Smith. Belle Wharton and Jennie Wharton represent the minor characters of Sylva and Matilda Bates well. We hope to see Edgewood Folks upon our boards again this season. 23d, Ada Cavendish, supported by that sterling actor, George C. Boniface, and a strong co. of first-class people, appeared as Mercy Merrick in The New Magdalen, before a large and critical audience. Miss Cavendish deservedly ranks among the most powerful emotional actresses of the present day. Thursday evening she will present an entirely new play, written especially for her, entitled Edith, by Sir Charles Young. The following week the Collier comb. will present that very successful society drama, The Banker's Daughter, with F. C. Bangs in the leading role. The co. also includes Signor Majeroni, Mr. and Mrs. C. M. Walcot and Ann Boyle.

Items: We are to be favored with a visit from the Emma Abbott Opera co. at the Academy of Music early in September.—Lotta and Jarrett's Spectacular co. have signed an engagement with the Messrs. Meech for a week during the latter part of the season.—The questions now agitating our theatrical world are—Shall we have a visit from the great Sara B., and shall we behold Salvini during the season?—Mr. Chas. Pope, Manager of Pope's Theatre, St. Louis, and Mr. Augustus Pitou of the Grand Opera House, Toronto, are registered at the Palace Hotel in this city.—Alfred Pease, the well-known pianist, will give a musical matinee at the Academy of Music Tuesday afternoon, Sept. 21.—Manager Hickey has secured the services of Florence Kellogg of this city for his Flock of Geese co. Miss Kellogg is the fortunate possessor of a fine voice of considerable volume, and displayed quite an ability as an actress in the character of Josephine, in the Home Pinafore co. of last season.—William Courtney, the celebrated Boston tenor, and Mrs. Peterson, a soprano singer of Lockport, sang in the choir of the North Presbyterian Church Sunday evening last.—The Adelphi will be opened under its new management next week, and will doubtless present a very inviting appearance, as carpenters and decorators have been at work steadily for a number of weeks past. The co. has not yet been announced.

ALBANY

Leland Opera House (J. W. Albaugh manager): Annie Pixley, in M'liss, will open the Fall season at this house 30th, supported by her own co. Miss Pixley is a new aspirant for favor here, this being her first appearance in our city.

Martin Opera House (Theodore Mosher manager): 27th, Snelbaker & Burton's Majestic comb.; 28th, B., W., P. & W.'s Minstrels.

Tweddle Opera House (W. H. Appleton, Jr., manager): D'Oyly Carte's Opera co. in Pirates of Penzance will open this house; Joseph Jefferson and Mrs. John Drew in The Rivals will follow.

Wood's Novelty Theatre (H. Wood manager): The grand opening of this new house, which was to have taken place Sept. 6, has been postponed until the 13th, owing to the extensive preparations being made. George C. Charles, in Irish Assurance, will be the opening attraction. The olio will include some of the best variety artists in the profession. We are promised in this house a first-class variety theatre. I trust the public will give Mr. Wood the patronage he is deserving of. J. J. Masters, late stage carpenter of Booth's Theatre, and James Thomas, scenic artist, late of Haverly's Theatre, New York, have been engaged for this house.

Items: Charlene Weidman, whose engagement with E. A. Sothern's co. has been cancelled, owing to the serious illness of the star, has been engaged as soubrette for the Boston Theatre. Mr. Tompkins is to be congratulated, as in engaging Miss Weidman he has secured one of the most promising and versatile soubrettes in the profession.—Manager Appleton of Tweddle Opera House has sailed for Europe. He will return about Oct. 15th. Mr. P. J. Callen will conduct his business in the meantime.—The exterior of Martin Opera House is being treated to a new coat of paint.—During the performance of the Comic Opera co. of this city at Bradley Opera House, at Fort Edward, during the past week, the dressing-rooms of the performers were entered by burglars and a valuable gold watch and chain and a pair of gold bands were stolen.—Fanny Herring, in the Tigress of the West, George A. Hill, in On the Trail, W. T. Stephens and Minnie Oscar Gray, in the Dogs of the Storm, are among the attractions looked for the coming season at the Novelty.—Gerald Baker, late juvenile man at the Gaiety Theatre, Dublin, is in town, waiting for something to turn up.—George W. Smith, of this city, goes with the Jane Coombs party as stage manager.—The management, of Tweddle Opera House will give a press reception before the regular opening. I understand K. N. R., of the Grip, a new and spicy weekly paper recently started here, and yours truly are to be invited. Stage Carpenter Meehan is kept very busy now-a-days.—Fred DuBois of the Leland returns to his native heath to prepare for the opening.

ROCHESTER.

Grand Opera House (Brooks & Dickson managers): Barlow, Wilson, Primrose and West's Minstrels appear 23d. The regular dramatic season will open 30th, with Ada Cavendish and co. as the attraction.

Corinthian Academy of Music (Arthur Luetchford manager): The regular season opens 26th, when Collier's Union Square comb. will apear in The Banker's Daughter for three nights and matinee, 28th.

Items: THE MIRROR representative and the members of the local press, upon invitation of Mr. F. C. Rust, the resident manager of the Corinthian, visited the interior of the building evening of 23d, and all were much pleased with the handsome appearance of the walls, which have been most elegantly decorated and frescoed, and with the improvements throughout the whole theatre. The Academy is one of the handsomest places of amusement outside of New York City. Among the bookings at the Corinthian are Haverly's Minstrels, Lawrence Barrett, Holman Opera troupe, Galley Slave comb., J. K. Emmet, Aberle's Minstrels, Tallmadge comb., Boston Ideal Opera co., The Stewarts, Pirates of Penzance, Barney Macauley, Harrison's Photos, My Partner, Add Ryman's comb., Alice Oates Comic Opera co., All the Rage co., Den Thompson, Widow Bedott comb., Frank Mayo, Georgia Minstrels, Pat Rooney comb., Adele Belgarde, Fanny Davenport, Maude Granger in Two Nights in Rome, Emma Abbott Opera co., Minnie Palmer's Boarding School, Jay Rial's Uncle Tom, False Friend co., and possibly Sara B.

SYRACUSE.

Wieting Opera House (P. H. Lehnen manager): The inaugural of the season was by the popular Barlow, Wilson, Primrose & West's Minstrels. The house was crowded by a highly delighted audience, and the performance was in all respects a first-class one. The following is the roster of the troupe: H. J. Clapham, Jr., advance agent; J. O. West, press agent; Henry J. Clapham, Sr., manager; Edward Fox, orchestra leader; D. R. Hawkins and Dr. A. B. Kennedy, interlocutors; George Gale, Frank Howard, Happy Cal Wagner, J. J. Kelley, George W. Turner, Sam Price, John Doyle, John Daly, John Fox, William Ward, G. Turner, James McKin, Frank Hanson, J. F. Fields, W. K. Lavake, E. B. Fritz, Jr., H. J. Sayers and H. C. Lansing. The above are the more prominent members. Frank E. McNish will join them at Williamsburg 30th. From the usual signs of the times we predict a very successful season for them, and they will deserve all the patronage given.

Grand Opera House (P. H. Lehnen manager): Will be formally opened for the season 24th, by Collier's Banker's Daughter comb., with F. C. Bangs as John Strebelow, and Signor Majerom and Anna Boyle in the cast.

Items: John McCullough Sept. 6 and 7, with Mary Anderson and Annie Pixley to follow closely.—Charles Atwood of the Banker's Daughter comb. was in town during the week.

KINGSTON.

John H. Murray's Railroad Circus showed here Friday, 20th, to poor business. Probably the firemen's demonstration in the evening injured the business somewhat. Snelbaker & Benton's Majestic Consolidation billed for Music Hall 26th. They have put up the largest and handsomest stand of bills ever hung in this city, and I can safely say along the Hudson. I was sorry to see them put their bill-posting into the hands of that blackguard, Will Freer, however. Will Freer, a Kingston bill-poster, came very near getting Fred B. Anderson, the gentlemanly agent for Snelbaker & Benton, into serious trouble at Kingston by his vile, filthy abuse of William Tenbroeck, a city Alderman. Tenbrock ordered the bill-posting stopped, but upon Mr. Anderson being introduced to him he saw he had a gentleman to deal with and concluded to act like one himself and take no notice of Freer's uncalled for abuse. My advice is, however, if you want to be friends with everybody, give blackguards a wide berth. The Grand Saengerfest begins to-day, 23d.

BATAVIA.

Opera House: William Courtney's Grand Concert co. 30th. Batavia has a population of 8,000, and is a good show town. Our fine Opera House, built and managed by Mr. John Dellinger, seats 1,000, but can accommodate 1,200; rent low. It is included in Capt. Lina Beecher's Western New York Circuit.

Items: The Great London Circus and Sanger's Royal British Menagerie came the 19th, and gave a good performance to two of the largest audiences ever assembled in this place.—The Genesee County Fair will be held here Sept. 21, 22, 23, making it a good time for parties to fill dates.

UTICA.

Opera House: The decorating fever has at last struck us, and artist McKenzie is brightening up the interior of this house so that it looks as fresh as when first opened to the public. The scenery is also getting a holiday coat of paint to match the rest, the dressing-rooms carpeted, and everything done to make the stage as cosy for the people who tread the boards as for the patrons in front.

Items: The Boston Ideal Uncle Tom co., forty people, leave here Sept. 1.—A big house is expected to greet Barlow, Wilson, Primrose and West's Minstrels 26th.—William H. Crane and wife were in town the latter part of last week. His time being all filled to March, he won't favor us this season.—Nothing booked for the City Opera House for next month but political meetings.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck manager): Agnes Wallace-Villa comb. in A Daughter of the State 19th, and Callender's Georgia Minstrels 20th, drew small houses.

Item: The National Convention of Free-Thinkers will be held at the Opera House in this city Sept. 1, 2, 3, 4 and 5.

JAMESTOWN.

Allen's Opera House (A. E. Allen manager): Sept. 1, Hi Henry's Premium Minstrels; 2d, C. L. Davis.

OWEGO.

Wilson Hall (George W. Sweet manager): The Agnes Wallace-Villa co. in A Daughter of the State and Pocahontas 17th, to fair audience.

Nebraska.

OMAHA.

Academy (John Griffin manager): This house has been closed for several weeks to everything except political meetings, and will now be closed even to those for some time, as extensive alterations are to be made in its interior. Manager Griffin, who has just returned from New York, will take out the primitive armchairs, that have been a nuisance to all theatre goers, and replace them with opera-chairs. The interior will also be newly painted and decorated, and many other much needed improvements be added. The season will begin some time next month, I think with Harry Webber's Nip and Tuck, to be followed by the Gulick-Blaisdell attractions, which will play during the four days of the State Fair, which opens Sept. 25. Manager Griffin has booked for the season a large number of first-class attractions, and means that it shall be the best season ever known in Omaha. He reports very kind treatment at the hands of THE MIRROR while in New York, and says he finds it is THE PAPER in the theatrical line.

Ohio.

CLEVELAND.

Opera House (L. G. Hanna manager): Will open Sept. 6 with Eaton's All the Rage. The house now presents a very inviting appearance, as a result of the thorough overhauling which it has recently undergone, and the prospects are bright for an unusually brilliant season. The following stars and combinations have thus far been engaged: All the Rage, Tourists, John McCullough, Rice's New Evargeline, Ideal Opera co., Hearts of Oak, Aldrich and Parsloe, Den Thompson, Comley & Barton's Lawn-Tennis, Lotta, Robson and Crane, Lawrence Barrett, Nat Goodwin, Joseph Jefferson, Emmet, Child of the State, Barlow, W., P. & W.'s Minstrels, Rice Surprise Party, Herrmann, Galley Slave, Mahn's Comic Opera co., Collier's Banker's Daughter, Fun on the Bristol, Sara Bernhardt. Manager Hanna will stand at the helm during the season, and will be ably supported by the faithful attaches who were with him last year.

Academy (John E. Ellsler manager): Curti's Spanish Students drew rather small houses last week, but their ill luck is certainly not due to want of merit, for their entertainment was highly pleasing and of a really artistic order. They play a variety of selections from popular composers, and with fine effect. The child actress, Little Rosebud, joined them here and appeared in songs and dances, which took well. The house will open the regular season Sept. 6, but the attraction has not been announced.

Items: At the Theatre Comique a good variety bill is promised for this week.—Mr. Charles Hogg, the energetic and gentlemanly proprietor of Haltnorth's Garden, is to have a benefit 25th.—The Original Spanish Students will shortly appear at Haltnorth's.—The deservedly popular Mr. Maurice Cashberg will again have charge of the Opera House programme.—Warren Richards, a local humorist of some repute, joins the McNeil Sisters Concert co. in September.—J. B. Savage of this city is getting out some fine printing for the Students.—London Circus Sept. 3.—Manager Hanna's new billboards are springing up all over the city.

COLUMBUS.

Everything quiet until State Fair week, 30th, when Nick Roberts' Humpty Dumpty comb. appears at Comstock's and Maggie Mitchell at the Grand. The latter presents her old and familiar repertoire—Fanchon, Little Barefoot, Jane Eyre, Pearl of Savoy, and Lorle. This is the second season we have been disappointed regarding Miss Mitchell's appearance in her new play, Tricks.

Maggie Mitchell's new lithograph is quite artistic, being a portrait of herself in the centre of a neatly decorated plate of plaque.

That eccentric Cool Burgess appears in conjunction with Nick Roberts' Humpty Dumpty.

The force at Comstock's includes—Theodore Comstock, manager; Frank Comstock, business manager; George Moeler, treasurer; Phil H. Beltzer, stage carpenter; A. M. Dessenger, properties; Christian Jensen, scenic artist, and J. K. Farver, chief usher.

Sam Dessauer skipped out for Chillicothe 14th, with Little Rosebud and mother, so did not fulfill engagement at Naughton Hall as advertised. He returned Monday a. m., with Curti's Spanish Students, and left at once for Cleveland with them. J. F. Willetts of the Insane Asylum has at last received an engagement, and stars with Miss Clara Cole through small Ohio towns. Forepaugh's Sept. 1.

SPRINGFIELD.

Black's Opera House is closed. Forepaugh's Circus 31st. Ward's Minstrels at City Hall 30th. Forepaugh's advertising car was in the city 16th. Mr. F. M. Atwood of Chicago has the contract for frescoing and decorating Black's Opera House.

The Clark County Fair closed 20th. The attendance was small on account of rain. Prof. Reising's Big-Six band furnished the music, and are deserving of special mention. We are informed by contractor James Johnson that Bookwalter's Opera House will be ready to open on or about Nov. 15. Charles H. Day, press agent for Forepaugh's, has our thanks for courtesies. Charles E. Pemberton, facial artist and comedian, is in the city.

AKRON.

Academy of Music: Tony Pastor's troupe opened the amusement season 18th, to an overflowing house. Entertainment of a very high variety order. 27th, Gus Williams in Our German Senator.

CANTON.

Opera House (Louis Schaefer proprietor): Tony Pastor opened 19th to a packed house; audience highly pleased. 23d, Germania Orchestra of Cleveland. 27th, Theodore Klottz' German Dramatic co.

MASSILLON.

Weeden Bros., assisted by local talent, gave the cantata of Esther on the 18th, 19th, 20th, 21st and 23d to good houses.—Forepaugh's Circus Sept. 4.

Pennsylvania.

PITTSBURG.

Opera House: Closed. Will reopen 30th with the Stewart Australian comb. in their Rainbow Revels.

Library Hall: Closed. Will reopen 30th as a regular theatre, under the management of W. W. Fullwood. The opening attraction will be Lawrence Barrett. Among the bookings are the following: The Favorites, Agnes Robertson, Tony Pastor's troupe, Hickey's Flock of Geese, Ruch and Jenkins Comedy co., Child of the State comb., Sara B., Carncross' Minstrels, Strakosch Opera co., Mrs. Howard's Uncle Tom, Miss Lillian Spencer, Rial & Draper's Humpty Dumpty, Annie Ward Tiffany, The Pirates, Den Thompson, Boston Ideal co., Haverly's Colored Minstrels and Hartz the magician.

Williams' Academy: Closed. Will reopen Sept. 11 with strong variety comb.

Trimble's: Closed. Will not be reopened unless satisfactory tenant can be obtained.

Items: Dr. Thayer, whose circus lately "busted" at Chester, Pa., has returned to the city. He says he will organize another show to take the road south in September.—Lillian Spencer of this city will play at Library Hall, supported by Strakosch's co., in December.—Cooper, Bailey & Co.'s circus exhibits in this city Sept. 6.

BRADFORD.

Opera House (Wagner & Reis, managers): The Agnes Wallace-Villa comb., in A Daughter of the State, drew large audience 23d. The play is a good one, with sparkling dialogue and exciting situations. The party played at Duke Centre 21st, to good business.

Cain's Gem Theatre (M. J. Cain, proprietor; Charles H. McDonald, business manager): Business was splendid during week ending 21st. New faces 23d: Mlle. Maria and Ida Alb, the great female wrestlers; Collins Bros., black-face specialties; the sparkling Love Sisters in society sketches; the Harts, Dan and Gussie, in plantation melodies; Baby Hart in serio-comic songs; Williams and Adams, skatorial artists; Gilroy and Hogan, in Irish specialties. Retained by request: Maggie Murray and Malmburg and Blair. Departures 21st: The Murrays, Henriette and Tom, to Cleveland; Lydia Sheeran, to Toledo; Cogill Bros., to Buffalo; Murphy and Murray, to Pittsburg.

Item: Theatrical and advance agents can always find THE MIRROR at the Evening Star office.

READING.

Grand Opera House (George M. Miller manager): Will open season with Mrs. Howard's Uncle Tom 26th. The house is being thoroughly renovated, and will present a very pleasing appearance.

Academy of Music (John D. Mishler manager): Will open season with Jay Rial's Pantomime troupe 24th. Booked: C. L. Graves' Four Seasons comb. 31st. Manager Mishler has a large number of attractions booked for the season. The house has been repaired and the stage outfit is entirely new. Mr. John More of Philadelphia has been engaged for the past month in painting new scenery.

DANVILLE.

Opera House (Frank C. Angle manager): 21st, Dr. Parry's Concert co., to fair business; entertainment medium. Sept. 4 we have C. L. Graves' comb. in Four Seasons, under Manager Mishler. The Queer Case Comedy co. (Ruch & Jenkins, proprietors) will give their initial performance Sept. 18. The following compose the co.: W. H. Ruch, W. H. Jenkins, Adelaide A. Flint, leading lady; Hattie Baker, Della Deen; Josh M. Chapman, leading man; H. W. Phillips, Clinton Park, Bart Williams, S. C. Markle, S. A. McCoy, and Master Orville; Clem R. Venable, advance manager.

Item: Letter in P. O. here for manager of Salsbury Troubadours.

EASTON.

Opera House: What promises to be a most exceptionally successful dramatic season will be opened by the Wellesley and Sterling comb. on Sept. 9. Never before in the history of our Opera House have so many dates been secured so early in the season. The house has been thoroughly renovated and improved. A quantity of new scenery has been added, all of most excellent style, and the old scenery has been "revised and corrected." All the stage appointments are now of the highest order.

LANCASTER.

Fulton Opera House (B. Yecker proprietor): Will open for the season 27th, with Howard's Uncle Tom's Cabin co., Mrs. G. C. Howard as Topsy. Booked for September: Mme. Rentz 6th; J. T. Ford's co. 7th; Ada Gray 8th; W. E. Spalding 15th; Alice Oates 18th; Jarrett's Cinderella co. 21st.

POTTSVILLE.

Academy of Music: Jay Rial's Humpty Dumpty will open this house the 25th, and, as the prices are very low (25 and 35 cents), the prospects are encouraging for large business. C. L. Graves' Four Seasons comb. Sept. 1.

WILLIAMSPORT.

The season will open Sept 6 with one of Mishler's attractions, and 20th, Queer Case co. Quite a number of bookings for October.

PITTSTON.

Music Hall (J. R. Ehret manager): 27th, Jay Rial's Humpty Dumpty.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett manager): This house held a large audience 20th, to hear Col. Ingersoll's lecture, subject, "The Gods." It seemed to carry "stern conviction" to many hearts, and echo the sentiments of many others, and, to my mind, if there were more Col. Ingersolls in this world, we would not hear so many complaints of its wickedness. The Fall season opens Sept. 3, with the Rentz-Santley comb. for two nights. Fun on the Bristol, Sept. 6, for one week, after which Aberle's Minstrels.

Low's Opera House (William R. Low, Jr., manager): Closed. Will open regular season sometime in September. Among other attractions booked are Annie Pixley in M'liss, Aldrich and Parsloe in My Partner, and Clinton Hall's Strategists.

Theatre Comique (Hopkins & Morrow managers): Opens for the season 30th.

Park Garden (Shirly & Reeves managers): Pinafore continues another week. The last week was understood to be the last, but for some wise reason the managers decided to run it another week. The Pavilion entertainments are given afternoon and evening.

Sans Souci Garden (William E. White manager): Fatinitza still fascinates the people, and prabably will continue to do so to the end of the season.

Rocky Point Coliseum (George Hackett manager): The Hub Opera co. this week, with same programme as last—Fatinitza and Sorcerer alternating evenings and Pinafore for matinees.

Item: C. R. Davis, agent for Col. Ingersoll, left for Columbus, O., 22d, to join Nick Roberts' Humpty Dumpty.

Virginia.

RICHMOND.

Theatre (W. T. Powell manager): Although the alterations and renovations in the house will not be completed until some time next month, and the regular opening announced for the 27th of September, the Big Four Minstrels have an engagement for two nights, 30th and 31st.

Theatre Comique (W. W. Putnam manager): The various improvements made in this house are just completed, and the opening is set for 30th. The following co. has been engaged: Myles Morris, stage man-

[CONTINUED ON EIGHTH PAGE.]

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FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

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THE TOURISTS
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IN A PULLMAN PALACE CAR.
IN A PULLMAN PALACE CAR.
THEIR FORMER EFFORTS ECLIPSED.
THEIR FORMER EFFORTS ECLIPSED.
HOUSE CROWDED IN EVERY PART.
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as they are in no way connected with this paper.

The Circulation of The Mirror.

We recently called attention to the extraordinary fact that, during this Summer season, when every other established journal is compelled to admit a decrease in its circulation, THE MIRROR, on the other hand, was able to report a steady and phenomenal increase, far exceeding our most sanguine expectations, and outnumbering the past issues of our paper for what are usually considered the best months of the year. Our readers and advertisers—whom we are always glad to take into our confidence, since we gratefully acknowledge that it is to them we owe our unexampled prosperity — knew perfectly well that we rather understated than overrated the fact in the article to which we refer. Almost every reader, who is not a subscriber by mail or does not order THE MIRROR to be sent to him by some convenient newsdealer, has had difficulty in obtaining a copy from the news-stands, the first supply ordered being sold off, "like hot cakes," as soon as it was received from the News Company. Almost every week, in order to send the paper to press in time for the Thursday morning delivery, we have been obliged to leave out advertisements received later than Wednesday noon; and only a fortnight ago a double-column announcement of Manager Rice's enterprises was thus unavoidably omitted. We have enlarged the mechanical appliances of our establishment, so that we now have three of Campbell's fastest presses at work running off the regular edition of THE MIRROR; but even these are not sufficient for the demands of the profession and the public. The complaints which continued to pour in from those of our readers who were unable to obtain THE MIRROR from the news-stands on Thursday morning were referred by our Publisher, as in duty bound, to our wholesale agents, the American News Company; and the reply with which we have been favored by the energetic and accomplished Manager of that Company not only explains the causes of the delay of which our patrons complain, but incidentally bears the most valuable official testimony to the exact truth of the fact of the remarkable increase of our circulation, and to the strict accuracy of the statement which we have made from time to time that the circulation of THE MIRROR is greater than that of any other dramatic journal, not only in this country but in the world. Indeed, we may now say confidently, and with no intention of derogating from those of our contemporaries that are honest and clean, such as the Clipper in this country and the Era in England, that the circulation of THE MIRROR equals, if it does not surpass, that of all other dramatic papers combined. Here is Manager Farrelly's letter, the original of which is open to inspection at our office:

THE AMERICAN NEWS COMPANY, NEW YORK.
MANAGER'S OFFICE, Aug. 20, 1880.

Mr. H. G. FISKE, 12 Union Square,

DEAR SIR: On investigation I find that the cause of complaint from the readers of your paper, that they cannot secure it from the dealers at the usual time, is owing to the fact that you do not go to press early enough to supply us with all that we require to send by first trains on the day of its publication; or else your facilities for printing are not sufficient for the demand.

Please bear in mind that at this season of the year we are paying you nearly twice the amount of money for the sales of your paper that we were paying you in October and November of last year, and hence we require nearly twice as many copies to supply the demand.

If it continues to increase in the same ratio it will be necessary for you to make arrangements to give us our entire supply early on the morning of publication, in order to satisfy the trade: and this is the only thing that can be done to prevent the complaints from dealers and the public that your paper cannot be had on day of issue. Respectfully yours,

PATRICK FARRELLY, Manager.

Our dealings with the American News Company are strictly those of business. No compliments are, in the nature of things, admissible upon either side. Those who have the pleasure of the personal or business acquaintance of Manager Farrelly are aware that he is a man of few words, who says precisely what he means and means exactly what he says, having no leisure or inclination to waste in idle phrases, although he is uniformly as courteous as he is efficient. The Company takes our papers and distributes them through its large and thoroughly-organized system of agencies throughout the country, returning us the money for them. The more papers we sell to the Company the more money is paid to us, and the larger profits are made by the Company through their dealings with the newsvenders. Thus up to a certain point our interests and those of the American News Company are identical; but if we were to overburden the Company with paper that could not be be sold, the divergence of those interests would be at once evident, as has been the case recently with at least one of our contemporaries. But it is clear from Manager Farrelly's letter that the only trouble at present is that the American News Company cannot get MIRRORS enough to supply the retail dealers. "You do not go to press early enough to supply us with all that we require," he says, "to send by first trains on the day of publication." That is a good fault, from one point of view; but, nevertheless, it is a fault that we shall endeavor to remedy, by putting on another press if necessary. Then Manager Farrelly gives evidence in regard to the astonishing fact to which we have alluded at the commencement of this article. "Please bear in mind," he says, "that at this season of the year we are paying you nearly twice the amount of money for the sales of your paper that we were paying you in October and November of last year, and hence we require nearly twice as many copies to supply the demand." Here is official verification of the truth, unparalleled in journalistic history, that the circulation of THE MIRROR has nearly doubled during the past seven months, and that during the Summer months, when the circulation of almost all journals naturally falls off—no matter how brilliantly they are conducted or how popular they may be—the circulation of THE MIRROR has actually increased nearly one hundred per cent. This is a phenomenon of which we may well be proud, but of which the whole profession will be proud also. It is a proof that the profession do like and will heartily support an honest, clean and truthful journal devoted to their interests; and it is a complete refutation of the slander that managers and actors are fond of scandalous journalism and do not care to uphold any other kind of papers than those which blackmail them into advertising by fear of the villification that is threatened in case of a refusal.

Now that the American News Company has pointed out to us what must be done in order to obviate the complaints as to the difficulties of obtainng THE MIRROR on the day of publication, of course we shall do our part of the work of removing all difficulties. We cannot abbreviate the time for receiving advertisements, because Wednesday noon is the most convenient time for all advertisers, and, as we have previously explained, our advertisements are as readable as any other department of THE MIRROR at this season, and often contain valuable and important news, in which every professional is interested. Neither can we cut down the time during which we keep our forms open for the latest news from all quarters, because managers generally make up their minds at the middle of the week as to their engagements and attractions for the week to come. As it is, we are now able to supply not only the profession, but our daily and Sunday contemporaries, with the information which they work over into paragraphs for at least seven days after our day of publication; and this is a privilege which we shall not willingly relinquish, to say nothing of the satisfaction we must feel in assisting the other papers. But some time may be gained in our mechanical department by increasing our staff of employes and adding to our facilities for press-work; and this shall be done at once. Our advertisers can help us, and at the same time benefit themselves, by sending in their favors as early as possible, so that they may be properly classified and arranged. Our contributors and correspondents can assist us by forwarding their articles and letters earlier in the week, and supplementing them, if requisite, by brief dispatches at the latest moment, so that we may have the bulk of our matter in type on Wednesday afternoon. Whatever can be done in these directions will be done promptly and cheerfully; and if, as Manager Farrelly says, our circulation "continues to increase in the same ratio," and it becomes necessary for us "to make arrangements to give the American News Company our entire supply early on the morning of publication in order to satisfy the trade," we shall not be found wanting or dilatory when this demand is made upon our resources. It is our ambition to make THE MIRROR in every way worthy of the favor with which it has been received, and to interest not only the managers and the profession but the great general public in the legitimate news of the theatrical business. If in doing this we outstrip the ordinary circulation of the weekly papers, and compete copy for copy with the dailies that claim to have the largest circulation in the world, we shall be happy to enter upon the competition and employ facilities as unusual as the necessity that evokes them.

The Trade-Dollar at the Theatres.

A few days ago a prominent merchant was put off of a street-railway car because he had no other money than a trade-dollar, which the conductor refused to accept under orders from the railway company. The merchant promises to bring suit against the company for his ejection; but we presume that he will remain quiet under the outrage, as many other citizens have been compelled to do, after taking legal advice. The Government, not the railway company, is to blame in the matter. It not only issues a coin labeled one dollar but worth only eighty-eight cents, but also sets the bad example of refusing to accept its own coin at its face value. You cannot pay customs duties with the trade-dollars; you cannot even purchase stamps with them at the post-offices. The Government having thus initiated the repudiation of its coin, other people cannot be held in damages for following the example. The consequence is that the only people who take trade-dollars are the very poor people, who are too much in need of money to refuse anything that looks like a coin, and the theatrical managers, who have not yet decided how to deal with the petty swindle practised upon them at every performance. The corner-groceryman will accept trade-dollars, because he knows that he is overcharging his poor customers sufficiently to afford to lose the twelve cents on a dollar, and because he knows that he can pass the bogus coin upon the next customer for whom he has to make change. Many merchants are realizing fortunes by buying up trade-dollars at the twelve cents' discount and then forcing them over the counter upon poor or thoughtless buyers. An honest man thus stuck with a trade-dollar finds himself the hero of a hundred dilemmas. He cannot pay it out for car-fare. He is ashamed to offer it for his paper or his lager, because that would be taking his beer or his paper for nothing, and receiving seven cents more change than the trade-dollar is worth. He cannot give it to his bootblack or his barber for the same good reason. His conscience will not permit him to pay his servants or his washerwoman with the repudiated token of a demoralized Government. At length—happy thought!—he finds relief at the box-office of his favorite theatre. As a theatre is popularly supposed to cost the manager nothing, and as all the money that comes into the box-office is thus clear gain, even the most honest man can feel no compunctions in tendering the treasurer eighty-eight cents for a dollar seat, or $1.38 for a seat priced at a dollar and a-half.

Then, under present arrangements, the trade-dollar problem is transferred from the honest man to the honest manager. When he comes to count up the receipts of his house he finds himself short twelve cents upon every such dollar. He cannot deposit the trade-dollars in his bank and draw cheques against them, so he is obliged to weed them out from the genuine money and pile them up in his safe until pay-day arrives. As he pays his tradespeople, his gas-bills, and most of his current expenses by cheque, the trade-dollars are of no use to him in these transactions. Indeed, tradespeople, gas company, and the agent of his star would object if he undertook to imitate the Government and repudiate twelve per cent. of his indebtedness. On salary days his treasurer gets rid of the obnoxious dollars by palming them off upon the members of the company, slipping in a trade-token here and another there among the good money, and giving the most trade-dollars to those who receive the smallest salaries, and therefore are most afraid to grumble. The leading actor tosses his couple of trade-dollars contemptuously in his hand, says: "Haven't you anything but this stuff?" and walks away indignantly, feeling that he has been robbed. The pretty actress trips up to the box-office windows, asks the ticket-seller, with an invincible smile, to change her trade-dollars into bills, and floats away, having escaped the danger of the discount. The poor ballet-girl, the poorer supernumerary, the hard-working carpenters and property-men take the trade-dollars without wincing, believing that they can pass them at the corner-groceries, and ignorant that the twelve per cent. is robbed from them in the quantity, quality and price of the articles which the corner-grocers let them have in exchange for the dishonored coin. Thus, having swung around the circle, we come back to the real headquarters of the trade-dollar, and of most of the chicanery, swindling, adulteration and robbery of which this token is the disgraceful emblem. From the corner-groceries come our politicians; from our corrupt politicians, bribed or blackmailed by the mining speculators, come our trade-dollars; and so, when the bogus dollars find their way back to the corner-groceries, they really return to their original sources—a striking truth which we may recommend, in parenthesis, to the student of politics, finance or human nature. But this philosophy does not relieve the manager, who has got rid of the trade-dollars by the simple expedient of paying some of his employes twelve cents on the dollar less than their salaries, and who is dissatisfied with himself, the dollars, and the Government accordingly.

Before this nuisance becomes so great as to work serious mischief, it will be well for managers to take a firm stand against it. Either the trade-dollar should be accepted generally, or it should be refused altogether. Either the Government, the Government offices, the railway companies, the merchants, and everybody else should accept it as a coin at its face value, or the theatrical ticket-sellers should refuse to receive it. A month of firmness on the part of all concerned would force this matter to an issue. The trade-dollar is not a legal tender, so nobody can be forced to take it for goods, services or other indebtedness, either at its face value or at its real value. The treasurer who objects that some people would go away from the box-office if their trade-dollars were refused needs to be reminded that such people can very well be spared from any reputable theatre. Our managers do not give trade-dollar entertainments. Every person who goes to a good theatre nowadays gets the full value of the best money that he can pay for his seat. The expenses of running a first-class theatre are enormous, the risks great; no manager can afford to lose twelve per cent. upon his speculation by having tokens substituted for coin when he is paid for his tickets. There may be a few persons, like those who used to buy up the five-cent tickets on the Elevated railroads to use during the ten-cent hours, who will be aggrieved by the refusal of trade-dollars at the box-offices; but these skinflints will not be missed and are not worth the trouble of considering their whims and wishes. The Government has made at least two great financial mistakes. The first was the abolition of the fractional postal currency, which suited our people perfectly, and of which the Government had all the profit if any of it was lost, worn out or hidden away. The second mistake was the coining of the trade-dollars, originally designed to swindle the Indians and the Chinese, but now inflicted upon the American people, who are officially believed to be more patient than the Indians, less shrewd than the Chinamen, and meeker than Moses when the light went out.

PERSONAL.

BOOTH.—Marion Booth is at Saratoga.

LEE—Amy Lee informs us that she is not immodest.

EMMETT.—Manager Emmett of Chicago arrived in New York Wednesday.

GOSSIN.—Leslie will be Annie Ward Tiffany's principal support at the Windsor.

DICKINSON.—It is rumored that Miss Anna Dickinson is to make a reading tour in New England.

GEESE.—Hickey's Flock commenced rehearsing yesterday at the Bijou Opera House.

PRICE.—Edwin Price has been in town for a few days. He returned to Canton Wednesday.

EYTINGE.—Pearl Eytinge has accepted a proposition to play juveniles in support of Salvini.

DOLARO.—Selina Dolaro is expected to arrive on Sunday on the White Star steamer Republic.

FISKE—Mr. and Mrs. Stephen Fiske occupied a box at the Fifth Avenue Tuesday night.

VON LEER.—Sara von Leer appeared in A Happy Pair last night at the Ocean House, Long Branch.

POTTER.—A feature in Helen Potter's entertainment this season will be her impersonation of Sara B.

GRANGER—Maude Granger will play the part that Julia Stuart is now doing in Two Nights in Rome on the road.

WILLIAMS.—Quite a large number of ladies and gentlemen assembled at the dock to welcome Miss Marie Williams on Sunday last.

MENZELLI.—Elizabeth Menzelli, premier danseuse, is slowly recovering from a long illness at St. Catherine's Hospital, Williamsburg.

KEAN.—Mrs. Charles Kean (Ellen Tree) always frankly admitted that her husband and self were indebted to America for fame and fortune.

BYRNE.—Miss Bessie Byrne is engaged to give readings at Asbury Park, Sept. 4. Miss Byrne possesses a fine voice, and has withal a very pleasing presence.

ROSELLE.—Adelaide Roselle will play a star part in The Argonauts of '49. In Baltimore the play was an instantaneous success. Miss Roselle has strengthened the situations in the drama.

MAYER.—Marcus Mayer is back from England, having arrived with Leavitts' Great Burlesque company. He is looking well, likes America better than England, and intends to stay with us now for some time to come.

GREAT.—The False Friend has been greeted in Chicago with business that is simply great. Mr. Palmer and Mr. Haverly agree that the piece has been played to the largest three weeks' receipts ever chronicled in Chicago.

WENTWORTH.—Manager Wentworth of the Boston Gaiety is busy preparing for the opening of his theatre. The house is being thoroughly renovated and beautified. The manager drives one of the handsomest turnouts in the Hub.

DROP.—The new drop-curtain at the Park, painted by Philip Goatcher, is not in keeping with the handsome appointments of the renovated theatre. Henry Hoyt's curtain for the Boston Park would have been much more appropriate.

NOBLES.—The handsome face of Milton Nobles is reflected in THE MIRROR this week. Mr. Nobles has just opened his seventh consecutive season with The Phœnix—a play, by the way, which bids fair to be as enduring as Jefferson's Rip Van Winkle.

MUSGRAVE—Mr. Frank Musgrave, who visits America with Leavitt's Grand English Opera Burlesque company in the capacity of musical conductor and composer, is the well-known musician so long and favorably connected with the Royal Strand Theatre, London.

LINGARD.—Miss Dickie Lingard, one of the most accomplished and pleasing soubrettes on the stage, will star under the management of Mr. D. Dalziel in burlesque. The organization of which she will be the leading light will be known as the Lingard Burlesque troupe.

COURTEOUS.—Mr. Haverly has a peculiar tact in securing courteous attaches to his theatres. The box-keepers both at the Fourteenth St. and at Niblo's are affable, obliging and the right men in the right places. It is to be regretted that he has not been so fortunate in this respect, in his choice at the Fifth Avenue theatre.

HOLLAND.—Mrs. E. M. Holland, the wife of the former old favorite at Wallack's, has been added to the Danites company at the London Gaiety. This is her first professional appearance, but she was well known in Brooklyn before her marriage as an accomplished amateur actress. She was a Miss Seward, and a cousin of the great statesman.

MORSE. — Mrs. Louisa Morse will play Posy Pentland in My Partner this season. She was cast for the part in the original production at the Union Square, but was unable to reach the city in time for the rehearsals. The part of Posy Pentland is peculiarly fitted to Mrs. Morse's talents. Her last engagement was at the Soldiers' Home, Dayton, O., during the present Summer.

THE WEEK AT THE THEATRES.

"The Play's the thing."—HAMLET.

Monday night the Park Theatre, with its fresh decorations and timely improvements, presented a brilliant appearance. The audience was quite as bright and attractive as was the rejuvenated house itself, and they extended a kindly welcome and reception to the first appearance here of Sol Smith Russell, in a pastoral comedy by J. E. Brown, entitled Edgewood Folks. Although the play had been produced the week previous in Buffalo, it was virtually considered in the light of an initial performance.

The story is simple and does not depend upon originality for its success. The four acts into which it is divided are located in and surrounding a Connecticut country town, and they introduce to us a little coterie of people, such as are usually found in such localities. Plots make tiresome reading, and as everybody who hears of the many good points of Edgewood Folks will forthwith go and see it, there is no necessity for recapitulating this one. The piece is what is known as a vehicle: that is, a conveyance which brings forward the specialties of some one actor or actress. Nearly every star is a specialist now a days, and of course he has to have his vehicle. The consequence has been that our dramatists have all turned dramatic wheelwrights, and devote all their energies, not to writing plays and then finding stars who will take them, but to getting their star first and writing him a piece afterward. As a rule the spokes, the hubs and the tires are successfully made, and very good wheels they make, too; but when it comes to adjusting a body, there seems to be an entire ignorance of that portion of the trade on the part of our theatrical craftsman. In Edgewood Folks, however, Mr. Brown has proved himself to be a shrewd and clever workman, and he has furnished Mr. Russell with quite as good a turnout as it is possible to make to order. There are faults of construction—no piece of the class to which Edgewood Folks belongs could be entirely free of blemishes in this direction—but where so little is expected of the author and he surprises everybody by producing a very complete little drama, these may be overlooked. When we look for hard-tack and are given plum-duff instead, surely we'd be particularly ungrateful to complain. The queer, quiet and quaint mode of life of our New England country cousins is truthfully presented, and many distinct phases of American character are illustrated. This very fidelity to nature stands somewhat in the way of making Edgewood Folks a strong play, for the simplicity and commonplace routine of the class of people who form its moving spirit, furnish meagre material with which to build a powerful interest. There are many scenes in which the dialogue is talky and tiresome. A little judicious pruning will set this matter straight. The second act is particularly faulty in this respect.

It has been several years since Sol Smith Russell has appeared on the New York boards. His last engagement was at the Fifth Avenue, where he made a decided impression as Le Blanc in Evangeline. Through the West and the South, especially, he is widely known and is an immense favorite; his reputation having principally been acquired through his clever imitations and impersonations. A great deal of curiosity therefore existed to see Mr. Russell in a part that was to test his abilities as an actor—as a mimic. As Tom Dilloway, the good-natured companion, the faithful friend, and the children's idol, he was simply delightful. Like Emmet, Mr. Russell possesses a face which in repose is very pleasant to study, and the twinkle in his eye and the smile upon his lips are irresistibly contagious. Graceful in bearing, gentlemanly in manner, his presence alone seemed quite satisfactory to the audience, which was deeply attentive to everything he said or did while on the stage. His specialties, although they are not new, are amusing, and the fact that they have outlived those of many other performers goes to prove that Owen Meredith was quite correct when he wrote—

"—after all, old things are best."

Dorcas Pennyroyal, the tramp, the schoolboy, and the German, are familiar friends that will never become unwelcome. In the comedy scenes where quiet acting was required Mr. Russell achieved a decided success. He is earnest, manly, careful and intelligent, and it is only to be regretted that such a desirable actor should have remained off the legitimate stage so long.

Charles Rockwell played the clergyman, Rev. Arthur Melville, naturally. Ferguson, the tramp villain, in the hands of J. W. Lanergan, received the good treatment expected from so excellent an actor. Mr. Ringgold as Fitz Altamont, a mild species of scoundrel, walked through the part carelessly. Sol Smith made a positive success of a character role, Deacon Hardewick. All the better qualities of the old school of acting are embodied in Mr. Smith's work. Walter Lennox, Sr., was also good.

There are two very charming young ladies in the company—Misses Carrie McHenry and Mattie Earle. The former is one of the most promising actresses we have. Aside from good looks, she possesses many of those bright qualities that make her sister Nellie a general favorite. Her voice is musical; she manifests a thorough knowledge of her business; and she took the audience captive, hand and foot, Monday night. Miss Earle is also sweet and pleasing. Mrs. Sol Smith, with her breezy airs, her embonpoint and her flow of spirits, is always a treat to see, and although her part in the comedy is not an important one, she manages to make much of it. Nellie Taylor was acceptable as a spinster of the hackneyed type. Taken altogether, the play, the star and the company furnish a most satisfactory evening's amusement, and will repay a visit to the Park.

Lead by the baton of Thomas H. Joyce, the orchestra performed a number of selections in a style that was quite up to the standard of the house. The scenery by Messrs. Hoyt, Goatcher, Johnson, Thompson, and Plaisted, was fresh and pretty. An ingenious change from an exterior in the second grooves to an interior in the third evoked applause.

Not behind Mr. Abbey—or anybody, in fact—Mr. Haverly had made his little improvements, too, for the opening of the Fifth Avenue. The front on Twenty-eighth street had been painted white, and the fresh surface glistened and sparkled in the glare of a hundred new gas-jets that covered the portico that extends out over the sidewalk. Inside the house it was found that the walls had been restored to the glory which they exhibited when Mr. Daly first opened the house. For the first time in several years at least the chandeliers up near the roof were blazing with light. Everything presented a spick and span appearance, and Mr. Haverly's management began under the most auspicious circumstances. Messrs. Smith and Mestayer's jolly Tourists furnished the entertainment.

This season both the piece itself and the company performing it have been improved. Mr. Mestayer has altered and introduced and freshened it until it fairly bristles with fun at every point. Vocally the company of last season stood no comparison with the present one. The ladies have all got voices quite superior to those usually heard in pieces of a light order, and there are several valuable acquisitions in this direction among the men. The music is new and sparkling and attractive, and the Tourists are destined to boom along indefinitely, continuing to give the best entertainment of its kind on the road. The frolic and wild hilarity of the happy travelers was shared by the audience to an extent that bordered upon August madness. Everybody in the piece is clever.

Carrie Swain, for instance, brings life and novelty to the performance. She sings nicely, dances neatly, and acts vivaciously.

Louise Paullin has vocal ability of no mean order. She is ladylike and dresses becomingly.

Jeannette Reifferth is retained from last season's company, and she does the German girl with the same vim as before.

Alice Hutchings is pretty and piquant as Marie, the maid.

Will Mestayer has added several new features to his part in the car scene. He is as fat and funny as ever.

J. N. Long is an improvement on the gentleman who played the English snob originally.

T. Wilmot Eckert and Will H. Bray play the Detectives. Both are good.

Henry Watson quite captured the people by his funny falls in the second act. His German dialect is not good.

The Tourists' March, "Lah de dah" and two gems from the Spectre Knight are the most attractive as well as striking selections sung by the company.

Business is big.

The two hundredth performance of Hazel Kirke was given last Thursday evening to an audience that filled the Madison Square Theatre. Handsome souvenir programmes were presented.—Buffalo Bill is playing a highly successful engagement in this city.—Although Our Gentlemen Friends is not a strong play the people are pleased with it, and go to the Standard Theatre. Mr. Shannon opens next Monday night in A Golden Game. It is well spoken of.—Willie Edouin will be seen in Dreams next Monday night at the Bijou.—This is the last week of The Phœnix at Niblo's. The engagement has been most successful. Next week the Kiralfy's produce Around the World in Eighty Days. Great preparations are being made, and a fine presentation is promised.—Tiote at Daly's is beautifully mounted and well acted. Misses Rehan and Rigl and Mr. Lacy carry away the honors.—Only two nights more of Fun on the Bristol. Next Monday Rice's New Evangeline party will put in an appearance.—Two Nights in Rome is moving smoothly at the Square.—Monday next the Conquest troupe enter upon the fourth week of their engagement at Wallacks.' Grim Goblin will shortly be superseded by another extravaganza. Mr. Conquest is slowly recovering.

LANCASTER.—Mattie Lancaster's song, "La de da," sung in Grim Goblin, is very catching, and it's a pity she hasn't much voice. Soon all the "serio-comics" will be singing "La de da," but none of them can imitate the arch naivete of Miss Lancaster.

Miss Josie Loane and company left for St. Johns, N. F., on Tuesday. Included in the company are C. N. Richardson, leading; H. Haywood, Ignatius O'Byrne, H. Delafield, Harry Mack (business manager), Josie Robinson, Addie Cumming, Bessie Clifton, H. J. Hewitt, leader of the orchestra. They open in Bartley Campbell's Fate Sept. 6.

THE USHER.

Mend him who can! In Ushering
The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

During the past week the various provincial newspapers have been devoting a great deal of space and time to paragraphing Fanny Davenport's opening at the Fifth Avenue and Anna Dickinson's new play. All sorts of widely-diversified information was advanced concerning both matters. Some had it that Miss Dickinson in a fit of impatience had cruelly thrown An American Girl upon the fire; others that Miss Davenport had become disgusted with Anna's delay, and had put a summary end to the then existing negotiations; and still again it was published that Miss Dickinson had never made any arrangements whatever to furnish the actress with a play. I am sorry to upset these highly valuable hints as to the intentions of the two ladies, but the desire to give the readers of THE MIRROR the correct news in advance of everybody else triumphs. Miss Davenport will produce An American Girl (D. V. etc.), Sept. 20, at Haverly's Fifth Avenue Theatre. The last sentence of the comedy was penned by Miss Dickinson, Monday, and the manuscript is now in the hands of the copyist, who is getting ready the parts. The peculiarly national feature to which I called attention some weeks since, with reference to the play, the authoress, the star, the theatre and its manager, will be further augmented by a purely American company, which Mr. Price is now engaging. Rehearsals will begin a fortnight before the opening.

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The wonderful increase in the circulation of THE MIRROR (vide the letter of Mr. Farrelly, manager of the American News Company) is a fact not surprising to the friends who have watched its course. Last October the paper had a wide circulation, extending to all parts of the United States, and to many parts of Europe as well. Ten months after, the head of the American News Company certifies that just double the number of copies pass through their hands weekly. Dramatic journalism in this country has experienced many ups and downs—principally downs—and THE MIRROR is the only paper of its class that has passed safely and triumphantly through the crucible, and stands to-day firmly intrenched in a solid, respectable and respected position. Although THE MIRROR is the only dramatic paper published in New York, its circulation outside is quite as large in proportion as that within the city. Last Thursday the News Company ordered the largest number of copies since the establishment of the paper, and this was supplemented later in the week by an extra order which entirely exhausted the supply. The size of our edition may be comprehended when it is stated that three Campbell Combination Cylinder presses are continuously employed from eleven o'clock Wednesday morning until after midnight the same day, in rattling off the reflex of the dramatic events of the week; and that the supply should not be equal to the demand, as explained in Mr. Farrelly's letter, is not strange when the fact is taken into consideration that THE MIRROR HAS THE LARGEST DRAMATIC CIRCULATION IN AMERICA.

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Since Denman Thompson finished his engagement the Park, Mr. Abbey has changed the interior of the house, making what was before a very ugly theatre into a very beautiful one. The cheap tawdriness of Mr. Pursell's decorations have given place to a series of improvements that are at once artistic and handsome. The entrance has been raised and changed for the better in every way. The steps which lead from the lobby to the orchestra floor have been placed further back from the door, doing away with the awkwardness of position which characterized the old approach. The auditorium is completely metamorphosed. The proscenium arch, although having a little too much depth for the size of the house, is in all other respects a pleasing and ornamental piece of work. The walls are frescoed and painted in a pretty neutral color that accords with the general style of the house. The musicians have been put in a pit under the stage, in the same way as at Booth's and Wallack's. Now the patrons of the Park will not be compelled to look at the stage through a vista of waving violin-bows, trombones and bass-viols as they were of yore. The seats are all new. They are of the latest design, upholstered in crimson plush and thoroughly comfortable. But whether through a desire to crowd in as many chairs as possible, or through an error in their arrangement, the rows have been placed too close together—so contracted indeed is the space allotted to one's knees that is is quite impossible to pass to a seat without obliging everybody in the row to pop up. If the architect had made a combination with the chiropodists of the city in arranging the seats with a special view to devoloping corns, he couldn't have succeeded better. With the exception of this drawback the Park can fairly compete with any other theatre in the city with regard to comfort, elegance and beauty.

* * *

Last week I incurred Amy Lee's everlasting displeasure by expressing a very candid opinion of her acting in the Phœnix. I said that she was immodest. If anybody wishes to see a young person of the feminine persuasion hopping mad, he can gratify his whim by saying that. Yesterday afternoon just before THE MIRROR was going to press, an imperative rap sounded upon the door of my sanctum, and the irate Miss Lee entered, her eyes flashing sparks of lightning and a terrible frown upon her brow. I knew at once, by these outside manifestations, that I was in for it. I cautiously felt for my pistol pocket, and tried to rivet my gaze in an unconcerned manner upon my bust of Pallas. She drew herself up in all her five-feet-two-inches of commanding glory, and hissed these fearful words in my terrified ear: "You wrote that notice, did you? You thought I was immodest, did you? How was I immodest? Was my costume immodest? Were my actions immodest? Did I look immodest? Why did you think I was immodest? How did ——" Here I broke in and mildly suggested that I would send for our short-hand reporter and have it all taken down. She did not notice my well-intended interruption. She drew herself up again. I reached toward the pistol pocket again. "I am not immodest!" she said, and sailed out of the office and across the Square. "Not modest!" faintly muttered the lips of the bust of Pallas up over my office door.

* * *

Milton Nobles invited the members of his company, together with John Warner of the Froliques, and J. H. Alexander of the Philadelphia Ledger, to spend last Sunday with him at his charming country-seat on the Shrewsbury river, near Fair Haven. Mr. Nobles entertained them all in his hospitable, cheery way, and the royal dinner that was provided of flesh, fish and fowl has not yet been digested by Tanner-Schwartz, the comedian. At night the party returned to the city, all agreeing upon one point: that Milton Nobles is a whole-souled host who knows just what is required to tickle the palates of a company playing The Phœnix.

PROFESSIONAL DOINGS.

—George Edgar appears as Lear Sept. 27, at Albany.

—Harry Becket is hailed on the other side as an American comedian.

—Rose Coghlan and sister are hourly expected on this side.

—English's Opera House, Indianapolis, will be completed Sept. 27.

—Alfred McDowell is in the city rehearsing with "The Favorites."

—Ernest Bartram has been engaged for Our Gentlemen Friends this season.

—Rice's Bijou Opera company will have a first rehearsal at Haverly's Fourteenth Street Theatre, Aug. 31.

—The scenery of Around the World was painted in Rome, Vienna and St. Petersburg.

—After they close at the Standard, Our Gentlemen Friends go over the New England Circuit, piloted by Manager Henderson.

—Alfred Cellier has written for The Tourists a new song entitled "'Tis Time to Say Good Night."

—Mlles. Rossi, Cornalba and Cappelini are the danseuses engaged by the Kiralfys for Around the World.

—There is a good deal in the oddity—and indeed brevity—of a name. It had much to do with making Ole Bull famous.

—Rice's Bijou Opera company will probably include among others, Louis Pfau, Clara Poole (a Boston contralto), and W. Herbert.

—D. B. Hodges goes ahead of "The Favorites" and Alice Oates until November, by kind permission of Mr. Haverly, who does not need his services until then.

—Mr. Harley Merry is painting an act-drop for the Park Theatre, and has finished three proscenium borders for the same house which are very handsome.

—The organization of Agnes Leonard's company is completed, and they will start out Sept. 6. The star feels sanguine of success, and we hope her expectations will be realized.

—A. C. Moreland, late stage director at Donaldson's London Theatre, is on a honeymoon trip. Previous to August 17 the bride's name was Miss Sadie Webster, and she is a daughter of Hon. S. T. Webster.

—There's quite a sprinkling of professionals in the audiences at the theatres these warm August nights. They're severe critics, too—especially the ladies. A lot of their opinions at random would make spicy reading.

—Louis Maas, who has been engaged by Mr. Theodore Thomas as solo pianist for a tour of the United States, will resign his position as professor in the King's Conservatory, Leipsic, on the 1st of October. Mr. Maas is an Englishman.

—It is learned from the best authority that the famous English actress Miss Carlotte Addison, who retired from the stage after her marriage about three years ago, will soon pay a visit to this country, probably with the intention of here resuming her professional duties.

—The dramatic and musical obituary for the year 1880, thus far, includes, among others, the names of Mrs. Mary Chapman, Felicita Vestvali, Henry Wieniawski, George Honey, J. B. Omahundro, J. R. Planche, John Brougham, T. L. Donnelly, E. H. Majilton, Ole Bull, Tom Taylor and Adelaide Neilson.

—Mr. Dan Shelby, late of the Adelphi Theatre, Buffalo, is organizing a company to support John Murray, the character actor in a Yankee play, Constable Hook. Grace Cartland, whose pretty face adorned our first page a few weeks since, will lead in the support.

—Maurice Grau's French Opera company now on its way to this country comprises the following: Paola-Marie, Mary Albert, Josephine Schaffer, Cecile Gregoire, Pauline Merle, Marie Vallot, Joseph Mauras, Tauffenberger, Clement Nigri, A. Bernard, Duplan, Mezieres, Poyard, Vilano and Vinchot; leaders of orchestra, Almeras and Buenconsiglio; stage-manager, Merle; sixteen young, handsome chorus singers and ten musicians. The company will make their first appearance at the Standard Theatre Sept. 13, in an opera new to America. Among the novelties promised are Offenbach's Fille du Tambour-Major, Vasseur's Droit du Seigneur, Laurent de Fille's Babiole and Bizet's Carmen in French.

DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

ager; Commodore Foote, Stanton Sisters, Emma Ward, Frankie Bigelow, Josie Smith, Kittie Drew, Lena Sheburne, Mary Loraine, Annie Howard, Irene Carter, Harry Jefferson, Lord and Van Leer, and Harry Martin.

Item: Seigel's English Parlor Opera co. have returned from a most successful tour through Virginia and North Carolina.

Wisconsin.

MADISON.

Opera House: The New York Criterion co. are booked for the 27th. Nothing new in amusement circles. Charles Forbes comes Fair week with a strong co. under the local management of our popular bill poster, Jack Rheiner. Jack is a square man and all dealing with him will find him a courteous gentleman.

The death of Ole Bull was received here with sadness by the many friends whom he had drawn around him by his social nature. He is said to have been a most generous man, ever ready to assist the needy. In 1870 he married Miss Sara Thorp of this city, making Madison his home when not engaged in professional duties. He was the idol of the Scandinavians everywhere and a favorite with Americans. The world is familiar with his career. A contemparary has truthfully said: "The violin which was always a fortune to him is at rest, and the violinist has gone to sleep."

RACINE.

Opera House (McFarland & Rusco, managers): Opened 23d and 24th by the New York Criterion Comedy co. in Freaks. The house presents an appearance for neatness and stage-setting second to none in Wisconsin, excepting Milwaukee. The walls are frescoed in olive-green, with a border of colored marble, and wainscoting of brown. The scenery is new and ample, and the addition of two new curtains (one a representation of Heidelberg; the other, an advertising drop), completes the work and reflects credit upon the artist, Mr. Kendt.

Items: The Hasenwinkle comb., supporting Katie Putnam, report business good in Montana, where the natives entertain solid opinions of Miss Putnam, as she was presented with a silver brick at Butte City, August 1.

MILWAUKEE.

Tony Denier's Humpty Dumpty troupe Sept. 3 and 4. Nothing during past week.

Canada.

MONTREAL.

Theatre Royal: The Summer season at this house closed with the past week. On Friday Mr. G. H. Wilson took his benefit, and it was quite among the things that are acceptable, judging from the well-filled house. The co. will now leave Montreal each to go to their season's engagement, and while perhaps a lot of money has not been hoarded, as the result of the Summer business, some knowledge has been gained that a summer season is possible, and that it can be made to pay moderately with careful management.

Items: A beautiful tribute was paid to the memory of Miss Neilson by De Zouche & Co., the music-dealers here, they having a splendid picture of the deceased lady—a personal gift to Mr. De Zouche—draped in mourning and surrounded by immortelles—hanging in their window for days.—Harry Prince, of whom mention was made a few weeks ago, scored quite a success in Our Boys last week at the Royal as Perkyn Middlewick.—Academy closed.

HAMILTON.

Oaklands Theatre: 18th, Nelligan's Dramatic co., assisted by Adelaide Flint, presented Maid of Choissey and Kathleen Mavourneen, to large business.

Items: Work on the new Opera House is being rapidly pushed forward and it is expected to have the building ready by October 1. The citizens of Hamilton are indebted for this to the energy and perseverance of Mr. H. A. Mackelcan, barrister, of this city, who was appointed secretary of the company, and who will temporarily undertake the duties of manager. Mr. Mackelcan will probably be in New York at an early day, to book dates. The officers of the company are: President, C. M. Counsell; Vice-President, Frank Mackelcan, who, with Messrs. Rainie, Lucas and Mitchell, form the Board of Directors.

TORONTO.

Royal Opera House (J. C. Conner manager): This popular house, under the new management of Mr. J. C. Conner, will commence the regular season 23d, with Col. J. Warner's Comedy co. in Speculation.

Horticultural Gardens (A. Pitou manager): The concerts given all the week by the following artists: Brignoli, Isabella Stone, Miss Hartz and the Weber Quartet, did not draw large audiences, which was a matter of surprise, considering the great merit of the entertainment.

Nova Scotia.

HALIFAX.

Academy of Music: The Kittie Longee Comedy co., J.C. Brown manager) closed 13th with a joint benefit to Miss Longee and Manager Brown. Divorced; or, Lost and Won was given to a crowded house. Miss Longee became very popular here. Kate Claxton opened 16th in Two Orphans, to a crowded house. The piece was repeated 17th to a fair house; 18th, A Double Marriage was given to a large house.

A NEW COMIC OPERA.—The comic opera of Maud, the music of which is being composed by Alfred Cellier, the libretto having been finished some time since by Earl Marble, dramatic critic of the Boston Sunday Budget, does not burlesque anybody in a disagreeable way, the author of the libretto having a profound respect for Alfred Tennyson, and a love for his charming poem. It simply takes the characters of Maud and her brother, the "babe-faced lord" barely referred to in the poem, and the poet himself, from the poem, and places four other characters with them in a musical affair that can in no sense be called a burlesque, though that name has been given to it to catch the popular attention. Maud, her brother Arthur, and her lover Alfred, are carried through the scenes in a dignified, natural way; while Lord Vivian, the lover of Maud, who is finally left out in the cold; Madge, Maud's friend; Lady Flora, her aunt; and John Henry, her cousin, make the fun of the piece. The character of John Henry, who is a young lord not yet out of his teens, was written expressly for Kate Castleton, who told the author just what she wanted, though, as the opera was not ready to begin the season with, she concluded to accept the engagement with the Fun on the Bristol party; and who will take the part, when the company is formed by Maj. Pond in December, has not yet transpired.

SIFTINGS OF OUR MAIL.

MR. CHARLES F. PIDGIN'S GRIEVANCE AGAINST MESSRS. EDOUIN AND SANGER.

EDITOR NEW YORK MIRROR:

On the 9th day of December, the Hon. A. R. Spofford, the Librarian of Congress, and, by virtue of his position, the person vested with the power to issue copyrights for literary productions, sent the following official document to the writer of this article:

[SEAL.] LIBRARY OF CONGRESS, COPYRIGHT OFFICE, WASHINGTON. } No. 14386 I.

To wit: Be it remembered, That on the 9th day of December, Anno Domini 1878, Charles F. Pidgin, of Boston, Massachusetts, has deposited in this office the title of a musical composition, the title or description of which is in the following words, to wit:—Sparks. A musical extravaganza in one act, with original songs and music. All rights reserved. Libretto by Charles F. Pidgin. Boston, Mass., 1878. The right whereof he claims as author and proprietor in conformity with the laws of the United States respecting copyrights. (Signed)

A. R. SPOFFORD,
Librarian of Congress.

The author, acting upon the supposition that this document gave him a legal right to the work of his brain and pen, made arrangements for the production of his play. It was produced, and original music written expressly for it was used on the occasion. Besides this, several of the pieces of music were published. Any one would naturally suppose that after this the author's right to his property would be generally and cheerfully acknowledged.

Was it? We shall see.

It may safely be premised, if the author had made an overcoat instead of a play, and any one had stolen it from him, that the thief's arrest and conviction, at the expense of the Government, would have been speedy. If the thief had pleaded, in extenuation of his guilt, that he did not intend to wear the overcoat, but intended to cut it up to make a pair of pantaloons for his son, the learned Judge would undoubtedly have refused to accept this plea as removing the thief's responsibility for the crime. As stated before, the Government would have prosecuted the thief and punished him. The owner of the coat would not have been obliged to spend money for lawyers' charges, court fees, and have been granted an execution against a penniless thief, and told to get the value of his coat back if he could. The criminal code arrests and punishes the thief without expense to the one who is the victim of his depredations.

How is it with the civil code?

Let us cite a case in point.

Several months ago, an item appeared in the papers that Mr. Willie Edouin, an English actor, long and favorably known as a comedian, intended to form a company for the season of 1880–81, to which he had given the name of Willie Edouin's Sparks Company. Mr. Frank W. Sanger was associated with him in the enterprise as business manager.

The owner of the copyright given previously immediately notified Mr. Edouin, in a respectful manner, of his right in the title "Sparks," and suggested an interview to arrange the matter of interference amicably.

In reply, Mr. Sanger called upon the author, and presented his side of the case as follows:—

1.—"Mr. Edouin and myself have obtained a trade-mark on the word 'Sparks.'"

Mr. Sanger was informed that all trade-marks had been declared invalid by a decision of the Supreme Court, and, furthermore, that a trade-mark cannot be given for a title, otherwise the United States Government grants a copyright to one party and a trade-mark to another for the same title, which is erroneous and absurd. Besides, the copyright of 1878 antedated the trade-mark.

Mr. Sanger graciously acknowledged, that, if the author wished to call his play or his own company by the title Sparks, he didn't suppose that Mr. Edouin and himself could prevent it.

Mr. Sanger then changed his tactics, and presented the following new line of defence:—

2.—"Mr. Edouin and myself don't propose to use Sparks as the title of our play, only as a name for our company."

In other words, Mr. Edouin and Mr. Sanger did not care to use the overcoat, but proposed to cut it up to suit their fancy, and thus escape, in their opinion, the charge of literary theft and play-title piracy.

3.—Mr. Sanger having failed to convince the author that Sparks was the property of Mr. Edouin and himself, Mr. Sanger took his leave, promising to see Mr. Edouin, and confer with the author again. This he has failed to do, and Mr. Edouin has persistently refused to see the author, or do anything toward dropping his hold upon the title. Messrs. Sanger and Edouin have continued to advertise the name of their company as Edouin's Sparks Company, and also by the word Sparks alone, and have shown a disposition to retain the same regardless of the manifest rights of the author.

Why is this? Here is the answer:—

Messrs. Edouin and Sanger are playing the "safe game." They await attack. They know the author must make a large outlay for legal and court expenses to get a hearing on a temporary injunction. Messrs. Edouin and Sanger know they cannot be proceeded against criminally,—only by a civil prosecution. They know it is much safer and is considered more respectable to appropriate a title belonging to an author than it would be to steal his overcoat. Messrs. Edouin and Sanger rely upon their professional reputation, money, and influence of various kinds to carry them through. They know an injunction may be granted in Boston; but the author must follow them at his own expense, and neglect his business, in order to prevent their using his property in Chicago and San Francisco. They know there are many chances in their favor, and they take the chances, regardless of the moral aspects of the case. They sink business honor below professional greed, and pose as martyrs who are interfered with by an author who is foolish enough to claim as his own the fruits of his own labors. They willfully defraud the author of his rights in his property, and give the public to understand that they are the owners of the title "Sparks."

What is the author going to do about it?

In making arrangements, in 1878, for the production of the play, the author sold and conveyed to other parties certain interests in it. The author is now negotiating for the purchase of these interests, so that the title, play, music and all rights therein will become his sole property. Then he will be in condition to exact from Messrs. Edouin and Sanger reparation for past infringements and injury, and immunity from further infringement and injury in the future. The preliminary statement to the press and public is made in advance, that they may have the facts, and be enabled to judge for themselves who is in the right.

Is it the author, who simply wishes the proper and rightful use of his legal property?

Is it Messrs. Edouin and Sanger, who take what is not theirs, and defy the author to prevent them?

The author is satisfied, for the present, to abide by the verdict of a free press and the intelligent public. Very truly yours,

CHARLES F. PIDGIN,
33 PEMBERTON SQUARE, Boston, Aug 21.

A PECULIAR EVANGEL.

Mrs. Lowrie, "the reformed actress," of Detroit, is preaching at Lakeside campground, says the Cleveland Leader. They ought to get some "reformed dressmakers" or "reformed school-marms" to keep her company.—[Detroit Free Press, Aug. 15

Every one acquainted with affairs theatrical knows how many women there are who have—as a MIRROR correspondent has recently expressed it—"chosen the stage as a profession, yet can neither sing, dance nor act." To all such, the lady mentioned in the paragraph above has pointed out a new departure. They can reform. Though they may lack youth, beauty and genius, they need not be discouraged. The absence of these gifts is in itself a qualification for the reform "business." If, however, they believe in the adage that "charity begins at home," they might commence by "reforming" any near relatives they may have in the profession, instead of edifying us with the spectacle of a wife preaching as a "reformed actress" in the same city where her husband is a member of the stock company of a variety theatre. Such a combination of "talent" is unusual to say the least—especially when, as in the present case, the husband points with pride to his wife's success in her vocation. To an outsider the picture presented is somewhat incongruous. I do not wish to cast the shadow of a doubt on Mrs. Lowrie's sincerity. In the high and holy calling of a minister of the Gospel, I wish her all success. But would it not be more in accordance with the spirit of Christianity if she refrained from insulting—by the title she has chosen—the noble profession she has left, and the good and true men and women who remain in it?

DETROIT, August 18. WYN KIEL.

ILLITERATE BUT COMPLIMENTARY.

EDITOR NEW YORK MIRROR:

Remember and bear in mind,
A dramatical paper is hard to find;
And if you find one that is true,
Oh! do not change it for a new.

I would only beg your attention to this letter for a few moments in order that I may express my feelings in regard to your paper, the NEW YORK MIRROR. Without exaggeration or any attempt to flatter, I am happy to inform you that the sale of your paper excels all other competitors in this city. Being myself connected with a paper of your kind, you cannot appreciate the regard I have for a paper well worthy of its price, whose writings far excel those of any dramatical paper—the NEW YORK MIRROR! and allow me to extend to you my heartiest congratulations upon the success you have achieved in bringing to the public a true and reliable sheet. If in any way or manner I can assist you I will be only too pleased to do it. With prosperity to you and the NEW YORK MIRROR, allow me to remain, sincerely yours, EDWIN S. BETTELHEIM,
Business Manager Albany Mirror.

AMONG THE MUSICIANS.

—Wilhelmj is in the Catskills.

—Joseffy has returned to the city.

—Ferdinand Dulcken returns to the city next week.

—Mme. Rive-King is at the Oriental, Manhattan Beach.

—Mlle. Nevada has resumed her vocal studies in Italy.

—Maurice Strakosch and Emma Thursby are expected Sept. 15.

—Emily Winant is spending her vacation with Mme. Rudersdorff.

—Gotthold Carlberg will conduct the orchestra for the Sternburg concerts.

—Adolph Fischer, the Belgian violoncellist, returns to this country in October.

—Herr Ferdinand Richter, the eminent Russian violin-virtuoso, will arrive next week.

—Signor Liberati, the cornet soloist, goes to Chicago Sept. 15 to play in the Exposition Hall.

—The negotiations between Thomas and Duff have ended in smoke, as we predicted last week.

—Theodore Thomas will give concerts in Boston, Philadelphia, Chicago, and Cincinnati this season.

—William Steinway, Franz Rummel and Otto Floerscheim return from Europe early in September.

—D. C. Redpath of Boston has organized a concert company with Adamowski and Liebling as the cards.

—The Emma Abbott Opera company present Gounod's Lover's Pilgrimage to a Chicago audience Sept. 13.

—Curti's Spanish Students, augmented in number, will become a part of Kate Thayer's Concert company after Oct. 10.

Herr Constantine Sternburg has been engaged for a tour in this country, commencing Oct. 4. It is not announced whose piano he will use.

—Laura Bellini, who has been singing in grand opera with great success in all the large Italian cities for the past five years, has signed with Mme. Rive-King, and will be the soprano of the company. They open in Boston Nov. 8.

—A Chicago Lyceum Bureau has engaged Marie Litta for next season. She will be assisted by a lady elocutionist, a Cleveland contralto and a Chicago tenor. It is to be regretted that Miss Litta should be so completely lost to the artistic world.

—Camilla Urso will not appear professionally in America this season, but will tour Cuba and the West Indies. Her late Australian tour yielded a small fortune, although the opening prospects were far from encouraging. Mr. Frederic Luer, Mme. Urso's husband, is off for Europe, to be absent some weeks.

—Helen Potter's Pleiade's comprise Miss Potter, Harriet Earnest, prima-soprano; the Eichberg Quartette—Lilian Chandler, violiniste; Lettie Launder, 'cello; Emma Grebe, viola; Lilian Shattuck, 'cello; and Herr Diederich, pianist, who makes his first bow to the American public. M. Harry St. Ormond, late with Camilla Urso, is manager.

REMINISCENCES OF OPERA.

NUMBER SIX.

A CHAPTER WHICH IS DEVOTED PRINCIPALLY TO THE CAREER OF THE PYNE-HARRISON ENGLISH OPERA COMPANY, WITH ALLUSIONS TO SANTLEY, PAREPA AND A FEW OTHERS.

Miss Louisa Pyne and Mr. William Harrison, after a very successful tour of the United States, where they accumulated a fortune, returned to England, and opened the Lyceum Theatre, situate at the corner of the Strand and Southampton street, London, under the title of "The Pyne and Harrison English Opera House." This was the signal for a revival of English operatic taste, which for some years had lain dormant. The inauguration of English opera at the Lyceum by the Pyne-Harrison troupe was a great success. Mr. Harrison assumed the management and entire control, although Miss Pyne was his partner in the enterprise. Here he gathered around him a fine company of singers, and English opera became not only successful in a monetary point of view, but fashionable—yet Mr. Harrison's ambition led him to believe that it was possible to place English opera on a footing with the Italian. The success at the Lyceum carried him beyond his depth, and this very suitable little theatre became distasteful to him. He aimed at making English opera at once spectacular and gorgeous, for which purpose a lease of Covent Garden Theatre was effected, and the company removed thither.

At Covent Garden English opera received the most brilliant setting that it has ever attained, and it is due to Mr. Harrison's memory to say that all that could be done for it in the way of costuming, of stage accessories of the most complete detail, in fact, all that a refined and cultivated taste could create, was faithfully carried out. One of the finest orchestras that could be desired was gathered together, and presided over by the lamented Alfred Mellon, a thorough musician, a first-class conductor, and a most genial gentleman. The chorus was certainly among the best in London, and quite equaled its Italian rival. The properties and costumes were the best that money could procure, and the nice details of appropriate historical accuracy all that could be desired. In fact, English opera was presented to the English people in the very best form that was possible, and the management were naturally warranted in looking for that success which they deserved. The works of nearly every English composer (of any note) were put upon the stage in a manner which was calculated to give each every chance of success. During these seasons of the Pyne-Harrison management, a number of fresh operas, from the pens of English composers, first saw the light at the Covent Garden establishment—notably, Balfe's Rose of Castile, Satanella, The Night Dancers, by Loder; The Water-Witch, by Vincent Wallace; Victorine, by Alfred Mellin; The Puritan's Daughter, by Balfe; The Lily of Killarney, by Sir Julius Benedict, and some others. The Lily of Killarney (words by Dion Boucicault and John Oxenford, music by Benedict) was put upon the stage in the most beautiful and realistic manner. The opera is no less than a musical version of The Colleen Bawn, by Boucicault. The disposition of the characters of the drama to the musical requirements of the opera are arranged by the composer as follows: Eily O'Connor, soprano (prima-donna), played by Miss Louisa Pyne; Mrs. Cregan, contralto; Sheela, contralto; Ann Chute, soprano; Hardress Cregan, tenor; Mylesna-Coppaleen, tenor (played by Mr. Harrisoon); Corrigan, bass; Father Tom, bass; O'Moore, bass; Danny Mann, baritone (played by Charles Santley). This opera was a success, but only succeeded in scoring a short run. Lurline, by Vincent Wallace, was perhaps among the most successful of the Covent Garden English productions.

Mr. Harrison introduced some very clever people to the London public during his management. Among the company, beginning with the ladies, was Mme. Lancia (mentioned in a former paper), Miss Ellen Thirlwall, and the late beloved and lamented Parepa—certainly the only lady of the company who achieved anything like great popularity. Parepa's greatest successes were undoubtedly made in America, where she won the hearts of the public alike by her artistic excellence and gentle manners. Beloved by all, she passed away from us sincerely mourned as artiste or friend. As is well known, she married Mr. Carl Rosa, a musician of fine culture, who survives her, and who has been for some years conducting his own company of English operatic artistes with great success throughout Great Britain. Among the gentlemen of the Pyne-Harrison company at Covent Garden may be mentioned Charles Lyall and Alfred St. Albyn, principal second tenors; Henry Haigh and Mr. Swift, prima-tenors; while among the basses who were prominent were Eugene Dussek Corri (since dead), Henry Corri (an excellent buffo), Alberto Lawrence (now teaching music in this city), George Honey (an excellent singing comedian, who has but recently died), and Charles Santley, certainly the finest baritone that has ever been heard in English opera. His immense success also in the Italian school, where he has held the supremacy, even upon the continent of Europe, as the best baritone of the day, amply justifies his position as the peer of the great English tenor, Sims Reeves. Indeed, in their respective positions in the operatic field as tenor and baritone, they may be truly said to have had no rivals while in the zenith of their popularity; for Santley, like Reeves, is equally great, whether it be in Italian or English opera, oratorio or in ballad. The world will always ring with praise and enthusiasm at his name; while his hearers will always remember with pleasure his rendering of such songs as "O ruddier than the cherry,"—"While the lads of the village,"—"There's nothing like a fresh'ning breeze,"—"A Father's Love," and a host of modern songs, all of which he has made popular.

Mr. Santley visited the United States some few years ago, in company with the English concert-soprano, Miss Edith Wynne, Mr. Cummings, tenor, and Mme. and Mr. Patey, contralto and baritone, under the guidance of Mr. George Dolby, a gentleman well known in London as a caterer for the public in first-class concerts.

The object of the tour was to endeavor to establish in this country that which the English public have for years been accustomed to, and have pretty generally well patronized—namely: old English ballad concerts, at which some of our most delicious old English songs, ballads, duetts, trios and quartets form almost the entire entertainment. "Tom Bowling,"—"The Lass of Richmond Hill," "Sally in Our Alley,"—"Old Towler," "Wapping Old Stairs," and "The Thorn," were among the repertoire. The revival of these choice old songs, sung by such artists as these, was received with great favor in England, and proved to be very successful for many years; and it was hoped that the same favor would have been accorded the enterprise here in America—but alas! the majority of our young Jonathans and Columbia's fair daughters had only been accustomed to the song-and-dance, or the ballads of our minstrel troupes, or the fashionable strains of "high-toned" opera, and "would have none of these." True, there was quite a number of cultured ladies and gentlemen, both in New York and Boston, who realized the beauty and artistic simplicity of these ballad concerts, and hailed their advent with much pleasure and welcome, but they were sadly in the minority. And thus the affair turned out a fiasco, and the members returned to England, with the exception of Mr. Santley, sadder but wiser upon the subject of ballad concerts in America. The very high encomiums upon Mr. Santley's powers as a singer and actor had preceded him, and were of too thoroughly endorsed a character to be passed idly by. So Mr. Santley was persuaded to stay for awhile, and let the fashionable and musical world of Gotham see and hear him in opera. Poor dear Parepa was here at the time, and so was the redoubtable robusto tenor, Wachtel. Thus it was not difficult to provide a short season of Grand Italian Opera; and we had the pleasure of hearing the magnificent baritone, Charles Santley, as the Count de Luna in Il Trovatore, Rosa as Leonora, and Wachtel as Manrico. It was a superb performance—we have had nothing like it since; and I am afraid, from present appearances, are not likely to have for some time to come. Still, we will live in hope.

I had almost forgotten to mention the name of a gentleman who was connected with Covent Garden under the Pyne-Harrison management, who was esteemed to be a fine singer and actor, and withal a clever composer. I need only mention the name of Mr. Weiss to recall to the minds of many one of the most popular of the baritones of this company. His performance of Arimanes in Satanella was a masterly piece of singing and acting. Alas, poor Weiss! he too has passed away, and will probably be only remembered (but for these lines) as the composer of "The Village Blacksmith."

It is with much pleasure that I record the fact that Queen Victoria and the English Court lent their personal patronage to the Pyne-Harrison enterprise. The singular but strong likeness to the Queen of England which Miss Louisa Pyne bore, especially when arrayed in royal robes, in certain roles in opera, was very marked and the subject of pleasant comment. I think this might have had something to do with her Majesty's kindly patronage of the little queen of song at Covent Garden. But alas for human hopes! and even when backed by earnest perseverance, not even royal patronage could sustain, for any great length of time, the popularity of English opera at the Garden—at least sufficiently to make it a paying concern. It is a blot upon English taste that the generous lessees lost nearly the whole of their deserved and hard-earned money in the endeavor to establish English opera as a permanent institution. It was a failure, and the enormous expense of this large establishment literally ate them out of house and home. Mr. Harrison retired in disgust, shattered in constitution, and unfortunately, also, in mind. The last time I had the opportunity of seeing this gentleman was at the little Theatre Royal, Greenwich, near London, where, under the management of Mr. Sefton Parry, a short English opera season was given. Being accidentally in London just at this time, and Mr. St. Albyn, the principal second tenor, being away in the North of England, I was summoned there by Mr. Parry and had the pleasure of playing Lorenzo to Mr. Harrison's Fra Diavolo. The next night was Maritana, and I then witnessed, for the first time in several years, as fine a performance of Don Cæsar De Bazan as I ever saw upon the stage. I think this character was Harrison's masterpiece. He has certainly (with the exception of the late J. W. Wallack, Sr.) had no equal in the part to my thinking.

William Harrison did not long survive his fallen fortunes, and the Covent Garden ended its English operatic productions for a time, until a company was formed, entitled "The Covent Garden Opera Company, Limited." They reopened it, with Mr. Augustus Harris as the manager. The last word of the title of the company was an apt association, as the existence of the said company was indeed very "limited." They tried to accomplish, by their united efforts, what Harrison had attempted, and, like him, they too failed. Their last effort, and that which finished their career, was L'Africaine, done into English. Financially it was a most inglorious fizzle.

H. W. ELLIS.

Good Authority.

[Kansas City Mail.]

It is refreshing to see that some of the York York Dramatic papers are making commendable efforts to elevate that department of journalism. THE MIRROR, for example, has taken a stand which, if sustained, must make its criticisms in musical and dramatic matters of more value than is usually ascribed to the average amusement journals of the Metropolis. The higher order of professionals endorse the new era, and THE MIRROR is rapidly becoming an authority in the theatrical world.

☞ CORRESPONDENTS will please obtain from managers or agents their dates as far ahead as they will consent to give them. Write these on a separate sheet and mail with letter each week.

DRIFTWOOD.

New York Times: Concerning Ole Bull's professional rank among the musicians of the generations before whom he has appeared, it may be truly said that he achieved his reputation when it was a comparatively easy task to do so. There was but little musical cultivation in this country when he first came here, and by his strong personality, apparent mastery of his instrument, and sole occupation of the field, he became famous and very popular. But the standards of to-day in the performance of music are very different from those of thirty and forty years ago. It was melancholy and pathetic last year to see this venerable man striving with so much enthusiasm and vigor to recall the past, and to arouse some of the old-time interest in his work. Yet one cannot remember an instance where a former favorite was ever treated with more kindliness and consideration on the stage. When La Grange and Mario essayed to sing in concerts they at least showed by their methods that they were still artists, though nature had cruelly robbed them of their voices. But Ole Bull, as he appeared of late years, made too many demands on the personal consideration he claimed. Speaking critically and not in defamation of one over whom the grave has not yet closed, it should be recorded that he never was a great artist. His tone was generally good, being manly and clear, but in his best days he was often distressingly out of tune. Of late years this unpardonable fault was conspicuous. His fondness for personal display and childish vanity led him to adopt certain mannerisms by way of distracting attention from his faulty performance, and the unthinking persons of his audience were thus easily distracted. He prided himself that his playing was addressed to the hearts rather than the sensitive ears of his hearers, but there was no doubt that his affectations were as much a part of his performance as the drawing of the bow across the strings. The few concert pieces he always played were mostly of his own composition, and have no rank and will die with him. While every violinist plays the works of Paganini, Sivori and the late Wieniawski, no one will be likely to give any attention to any of Ole Bull's sentimentalities or his still more objectionable "popular" pieces. In the history of music, if it shall be written by a musician, Ole Bull will be classed as a minstrel, who gave much innocent pleasure to the untutored public, rather than as one of the great violinists of this century. He frankly made no pretensions to being a musician of the modern school, and always had enough admirers to sustain him in the belief that in him music found its truest exponent, and that he occupied the first position in the world of art.

London Theatre: Mr. and Mrs. J. W. Florence, who have arrived in London prior to appearing at the Gaiety Theatre, on the 30th of August, in The Mighty Dollar, have long been among the most popular of American "stars." Unlike his brother-in-law, the late Barney Williams, Mr. Florence has not confined himself to the delineation of the jovial peasant heroes of the Irish drama, but has included in his repertoire a range of parts that show no little variety. He was in the States the original Bob Brierly, in The Ticket-of-Leave Man, which formed his cheval de bataille for a long period; he rivaled Fechter as Obenreizer, succeeded Burton as Cap'n Cuttle, and as George D'Alroy, introduced Robertson's Caste to a New York audience. It is in American types, however, that Mr. Florence is most effective. He was first brought into prominence by a clear-cut picture of the New York rough, the "b'hoy" classed under the nomenclature of "Mose;" and as Hon. Bardwell Slote in The Mighty Dollar he has achieved his most distinctive success. This assumption of the ingeniously corrupt Congressman has been a signal triumph for several years throughout the United States. Mr. Florence is essentially a genial actor, he radiates good-humor, and his style is mellow, crisp, and formed on the best models. In The Mighty Dollar he has an invaluable coadjutor in Mrs. Florence, whose performance of Mrs. General Gilflory is, in its way, as notable. Mrs. Florence supplies a most laughable picture of a rich and vulgar widow, whose quaint conversation is interlarded with indifferent French. In the matter of toilettes, moreover, Mrs. Florence has achieved something like a national reputation.

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—Harry Lee will be Fanny Davenport's principal support this season. Mr. and Mrs. Felix Morris (Florence Wood) are also engaged.

—The Favorites commenced rehearsals at the Union Square Theatre last Friday in Willie Seymour's farcical comedy Long Branch. Mrs. Oates and the company expressed themselves as highly delighted with the piece, and it is undoubtedly calculated to be a most decided "go."

—H. J. Clapham, manager of the B., W., P. & W. Minstrels is in town. The tour of this party last season was very successful. They opened this their third season at Syracuse last Saturday night, with an augmented company. This troupe is now one of the standard minstrel organizations, whose visits are expected with the regularity of the seasons. The troupe opens at the Novelty, Williamsburg, 30th, for one week; thence to Ford's Baltimore. Harry Clapham, Jr., is in advance.

—David Dalziel has gathered about him a fine burlesque company, and has bought from Sam Colville his admirable burlesque, Oxygen, together with the wardrobes, properties, music and printing. The repertoire will comprise Oxygen, Robinson Crusoe, Rip Van Winkle and Babes in the Wood, with elaborate spectacular scenery specially prepared. The company includes Miss Dickie Lingard, Roland Reed, A. W. Maflin, Harry M. Brown, F. Kent, George Ronaldo, James Ronaldo, Fred Ronaldo, the famous burlesque dancers; Fred Voss, Georgie Crossman, Alice Hastings, Lillie West, Annie Sutherland, Bessie Deacon, Alice Templeton, Lilly May, Lilly Voss, Alice Kronig, May Eldridge; magnificent male quartet and a full chorus of female voices.

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Mr. Russell was received and rewarded with abundant and emphatic public approval.—TRIBUNE.
The entire entertainment is bright and amusing, and well worth seeing.—SUN.
The house was filled and the audience bestowed liberal applause upon the play.—TIMES.
The audience seemed to be perfectly satisfied with everything Mr. Russell said, sung or did. Some of his disguises and characterizations, and all of his songs, were rapturously applauded.—WORLD.
Mr. Russell stands alone on the American stage in his ability to depict quaint and diversified sentiment, and his success was very great. The success of the entertainment is undoubted.—TRUTH.
Mr. Russell is one of the cleverest and most versatile of character actors, and he kept the house in a roar and made a decided hit.—STAR.
Encore after encore greeted Mr. Russell's efforts last night.—EXPRESS.
Mr. Russell is surrounded by an excellent company.—COMMERCIAL ADVERTISER.
Edgewood Folks does not bore the audience, and Mr. Russell, who is a very clever character artist, is seen to particular advantage in it.—TELEGRAM.
The cast of the play is excellent, and Mr. Russell, as the rollicking Tom Dilloway, lighted up the whole play and kept the audience in constant laughter by his ingenious absurdities and disguises.—MAIL.
"The Deekin sez so too" and so did the entire audience at the opening of Abbey's Park Theatre last night. Mr. Russell's Tom Dilloway is a creation, and is full enough of rapid changes to satisfy a lover of Pantomime, and has manliness enough about it to please a Bishop. If you want a thorough shaking up, go and see Russell and his company in Edgewood Folks.
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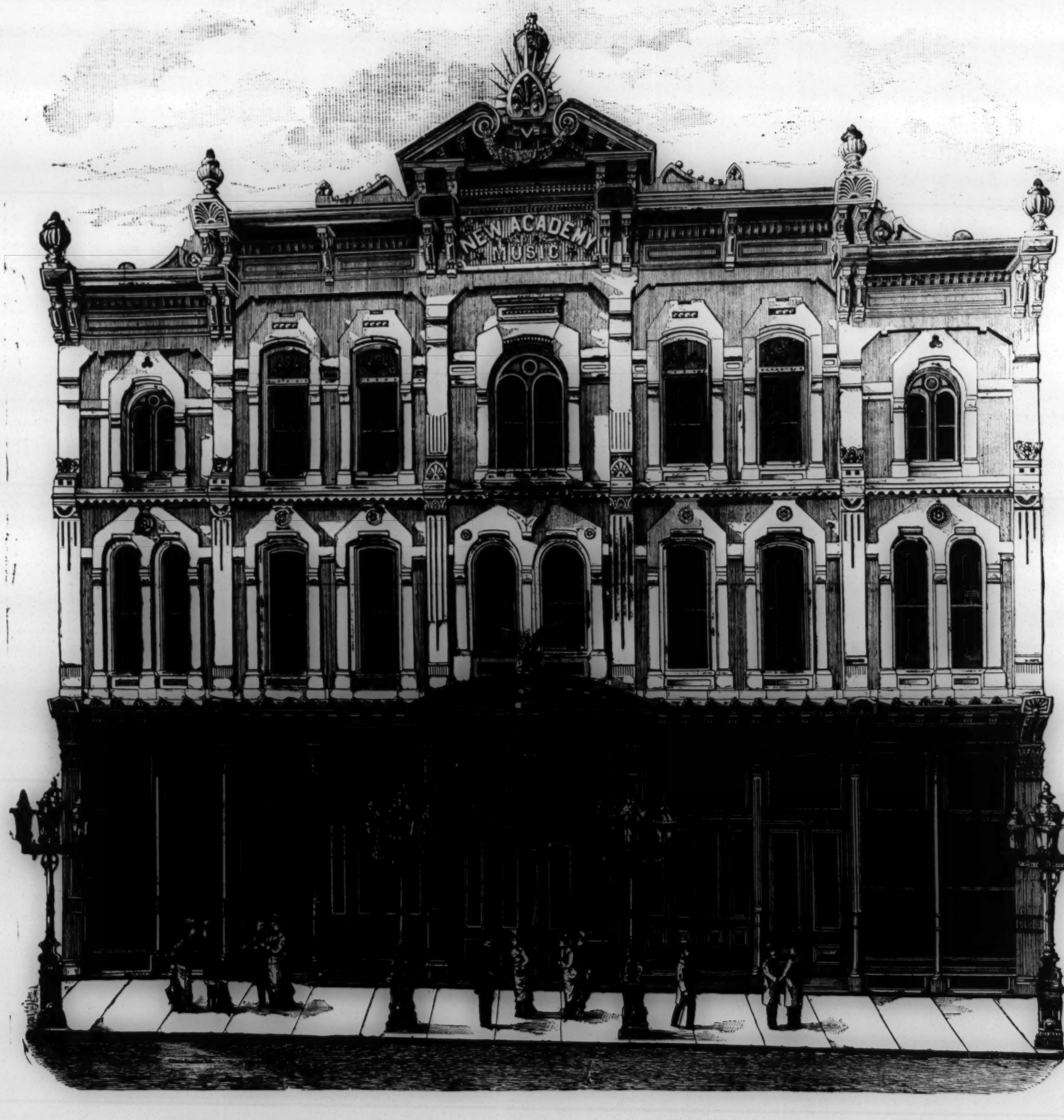

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